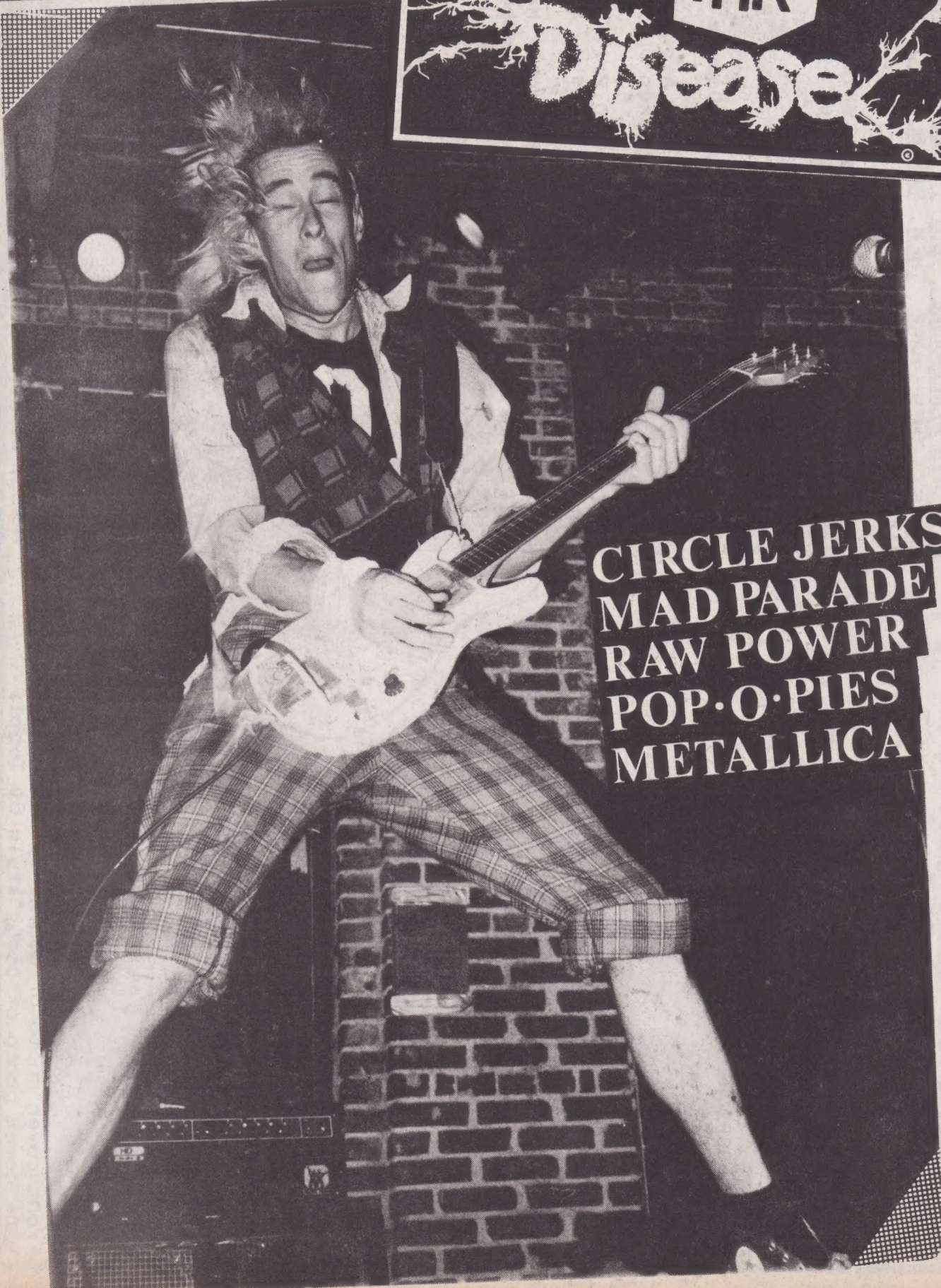


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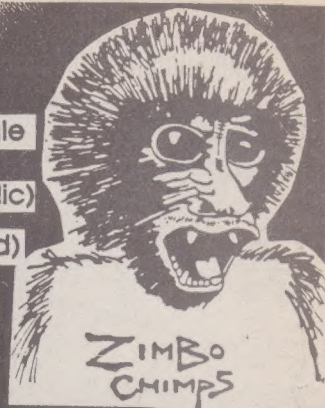
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RAW

DOVETAIL

PHOTO BY PETE LANDSWICK

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EAK
ITS

So Ink Disease finally hit the big time. Our first interview with a European band. They may not be English, but Italy still has an impressive ring to it. The interview took place in Pomona (where else) outside of Toxic Shock Records on the eve of Raw Power's second North American tour. Our only major problem of an otherwise superb interview (if I do say so myself) was our prehistoric tape recorder's inability to translate Italian into English. Luckily most of the questions were answered by their singer, Mauro, whose English is much better than ours. Questions were asked by Thomas, Steve, and Joe, with no help from Al at all. (Steve)

ID: How long have you been together?
 Mauro (Vocals): Almost three years now.
 ID: Why did you decide to sing in English?
 Mauro: The main reason is that it sounds better. I live in England and my brother used to send me the lyrics in Italian and I'd translate them.
 ID: When you wrote the lyrics, did you think about them in English or in Italian?
 Mauro: Most of them are written by my brother in Italian, so I just translate them. The one I wrote was in English, it sounds much better. If you sing in Italian, punk is too melodic. (Davide says something in Italian and Mauro tells him to shut up)
 ID: Are you going to move to the United States?
 Mauro: Some of us might. I'm not, for sure. I'm going back (to England). They'll probably stay, the three of them.
 ID: What do you write about?
 Mauro: Most of the songs are about the place where we live. It's a village. It's not a town or anything big. People really know the life situations that we are into. We're not a political band. We've got a couple of songs, but we don't give any messages to people. We try to put something reasonable into the lyrics. I mean it's not just shit, but still we're not political.
 Fabiano (Drums): The message is the power.
 Raw Power!

Mauro: The sound is more important to us, then the lyrics.
 ID: What kind of band would you say you are? A heavy metal band or a punk band?
 Mauro: They are telling us we are speedcore.
 ID: What do you think?
 Fabiano: Half is punk and half is metal.
 Mauro: I think we wouldn't be any heavy metal if we didn't have this one (pointing to Davide). The lead guitarist and.... He's good.
 ID: What bands were you influenced by?
 Fabiano: El Duce (We assume he means Mussolini, not the over weight Mentor).
 Giuseppe (2nd Guitar): Artists in general? California hardcore.
 Mauro: That's what we listen to in general.
 ID: Are you happy with your record?
 Mauro: Yeah, very happy.
 ID: Didn't you have financial problems, if so what led you to come back?
 Mauro: It was fun apart from the money we lost. We weren't the ones who lost the most it was Chris (from Bad Compilation tapes). (Talk goes on about how much money they lost on their '84 tour)
 ID: When you got back to Italy were you saying, "Never again?"
 Mauro: No, no, no. We were planning in the beginning to stay here. Afterwards, we had to go because the drummer had to go join the army in Italy. In fact he (Fabiano) is not our original drummer. He's now in Italy, and he couldn't come. He wanted to come back.
 ID: Is there enough places to play in Italy?
 Mauro: (He translates for Davide) Five or six.

Fabiano: When you tour ten days in Italy you've done a big thing. Here, we tour six months.

ID: Were you (Fabiano) in another band?
 Fabiano: Yeah, it's a heavy metal band.
 Giuseppe (lead Guitar): We rented him.
 Fabiano: It's called The Wrath.
 ID: What do you want to do after this tour?
 Mauro: We don't know. We are recording a second album at Indianapolis.
 ID: What do you think of the punk scene in England?
 Mauro: I don't like it. I don't follow it. I just don't like English punk in general.
 Several members: Broken Bones are good.
 Mauro: They're the same.
 ID: What bands do you listen to.
 Mauro: Just American (Punk) in general, California.
 Giuseppe: I like Circle Jerks.
 Mauro: Circle Jerks, MDC, that kind.
 ID: Do you have trouble getting American records?
 Giuseppe: Oh, no.
 Mauro: You pay for it. It's expensive.
 ID: How much is it for an album?
 Mauro: Ten dollars.
 Fabiano: For an Italian kid, 20,000 lire is a lot of money. You pay, for normal records, 15,000-13,000.



PHOTO BY JOE HENDERSON

ID: Everybody's a millionaire there. (ha, ha)
Mauro: I thought here they were all millionaires. From what we saw. Most of the places we stayed were with people who came up to us after the show and said, "Do you want to sleep at our home," and they have a villa, with a swimming pool and everything. Which, in Italy, never happens.

ID: Was the Olympic the biggest show you ever played?

Mauro: Yeah.

ID: Do you like playing big shows instead of smaller ones?

Mauro: No. The Olympic arena, last year, must have been the worst gig we did the whole tour. We couldn't play. All these people were coming on stage, stage diving. All the time there were 50 or 100 people on stage. We had to stay behind the P.A. and play. People smashing into the microphone while you were singing.

Joy (12XU Promoter): Were you forewarned?

Mauro: In the beginning they asked us, if we wanted people on the stage when we're playing. The Dead Kennedys were the only one's who didn't want any, but they are the Dead Kennedys. We felt we couldn't say to people, we don't want you on stage. Who are we to say we don't want anyone. We never thought there was going to be that much. We couldn't even play, but it was good to see all those people.

ID: What do you guys do besides the band?

Mauro: We used to work, but now we all got the sack.

ID: What did you do?

Mauro: I'm Italian and work in England so I've got to work in a restaurant. In Italy they just work in factories.

Fabiano: Raw Power quit their jobs in Italy. They're all free now.

ID: Is the army compulsory for you?

Mauro: We saw Sea World last time we were here. We try to be like tourists as well. We tried to see as much as we could because we weren't sure if we were ever coming back or not. We saw a lot of road. We drove 5,000 miles. That's a lot of freeway.

ID: Is the rest of the band going to learn English?

Mauro: Yeah. (A lot of talk in Italian among the rest of the band)

ID: Do you eat at a lot of McDonalds?

Mauro: Yep.

Maurizio (Bass): I like Burger King.

(a lot of arguments among the band)

Davide: Fuck American food!

Giuseppe: That's the only words he (Maurizio) knows.

ID: What kind of food do you like?

Fabiano: What do you mean what kind of food?!!! There's only one kind of food. (They all start listing their favorite Italian food while drooling.)

ID: Is there any places that you're really looking forward to playing, like New York?

Mauro: Yeah, we want to play badly at CBGB's, because we didn't get to play there last year.

ID: Did you have any stereotypes about the American hardcore scene before coming out here?

Mauro: We saw lots of fanzines before we came here. We had an idea more or less. We knew it wasn't going to be like English punk. If you haven't got a mohawk or your leather jacket with all the studs on studs on it, if you don't wear you're uniform, then you can't be a punk in England.

ID: Do you think Americans are more receptive?

Mauro: Oh yeah. They are nice. That's why we always wanted to come to the States. We never wanted to go to England and play.

Fabiano: We all did it except for (him) (He points to Davide, I think).

Mauro: If you're not "someone," gay, or sick, you don't do it.. Otherwise you do it. Fabiano: If someone is gay he's sick.

ID: How long did you have to stay in the army?

Mauro: Twelve months.

?: Was it rough?

Mauro: I was lucky, it wasn't rough at all. You just lose a year of your life because you're nineteen when you do it.

ID: Do Italian kids complain saying, "Oh Raw Power, an Italian band, but they sing in English?"

Fabiano: Some think they came here and made a lot of money.

ID: So, you're big rock stars.

Fabiano: Oh yeah, big rock stars.

Mauro: If you sing in Italian, even in Italy, nobody understands anyway, between the noise, and because we play fast. In English at least it sounds good.

ID: Is the Raw Power album, in Italy, an import?

Mauro: We didn't want it that way. We've had an Italian record made before this one. (I live I think)

ID: So, they have to pay \$10.00 for the record and they don't really believe you're rock stars?

Mauro: Yeah. Oh yeah, that's it. We will probably sell more this way than if it was made in Italy. If something comes from abroad, it's (considered) good.

ID: Are there things you're interested in doing while you're here besides playing shows?

Davide (Lead Guitar): Seeing girls and Disneyland.

Never, because we feel we are closer to American punk than European.

ID: Have you played England?

Mauro: No, we never will. We saw bands, like Toxic Reasons play England, and there were 50 people to go see them. Just because you are a foreigner, nobody likes you. (Talk goes on about English punks not accepting punks without a "uniform.")

ID: Black Flag did that and people hated them.

Mauro: I went to see D.O.A. at the 100 Club, which is the place in London, and there were about a hundred people.

ID: A lot of people here show up for English bands, do you think the same kind of people will show up because you're a European band?

Mauro: Well, we had lots of pressure because we were playing to people who had never seen an Italian band. We were the first to do a tour here.

ID: Do you think you'll be the only Italian punk band that'll play here?

Mauro: No, I hope not. Last year, there was Crash Box from Milan that tried it, but at the beginning, they lost all their money and had to go back. I think there will be others coming. Cheeta Chrome Motherfuckers tried, but the drummer had trouble with the police so he couldn't get his visa.

ID: Do you think of yourself as motivating these other bands to come out?

Mauro: Well yeah, we showed them that it was possible to have a tour in the States.

ID: Are the police a big problem in Italy?

Mauro: They don't like people (that are) into music in general, and especially punk. They just think of you as being a trouble maker. So, every time they know there's a gig they come and stop the gig or they beat up people. They break people's noses. They

told us cops here were bad. Last year in Detroit, there were ten or twenty cop cars around and they stopped the gig, but it was their (the club's) fault. The organizer's were selling beer and didn't have a license. So, the shops around complained.

ID: What was the most unusual thing that happened to you on stage?

Mauro: Someone took my shoes away.

ID: You have to lace your high tops next time. Is the scene well connected in Europe, with fanzines and stuff?

Mauro: Yeah, there are lots of them. To Europe, America is like the top. You might get fanzines here, we can't get in Europe. People just make their fanzines in Europe and send them here. They go, "Someone took my fanzines in the States," and they don't give a shit about Europe. It's like the same thing with American bands wanting to tour Europe. If I were in an American band, I just wouldn't think of touring Europe.

ID: For almost every American band that toured Europe, it's been a disaster.

Mauro: Yeah, it's (just) that the scene is here, more than in Europe. Here, there is more happening. In Europe you just don't get paid at all unless you're Dead Kennedy's and maybe Black Flag. Even MDC came and they



PHOTO BY THOMAS



PHOTO BY PETE LANDSWICK

just didn't make any money at all. They were doing what we are doing now. They weren't being rock stars or anything. Instead, when you buy their record you think, "In America they must be millionaires." Because everyone in Italy has an MDC record or the Circle Jerks or the Dead Kennedy's. So you think they must be rolling in money. Instead when MDC came to Italy they didn't have any money at all. Probably the Dead Kennedy's are the only group that can make any money in Europe.

ID: Are you trying to make the band you're main form of a living?

Mauro: We'd like to but...

ID: Is it possible to?

Mauro: No, I don't think so, I'm very skeptical.

ID: What does the future look like for Raw Power?

Mauro: For me, the future of Raw Power will be finished the 15th of May because I'm going back. For them, it might get better with a

REPORT Editor's Note
March 18, 1984
Volume 304
March 18, 1984

Iron Curtain DJ

Jan Pawul is the top DJ in Poland. That's Poland as in Iron Curtain, Lech Walesa, and Solidarity. And what makes Jan's story so relevant is that he plays only records from the United States and United Kingdom. Deep in the heart of Ruda Slaska Poland, there is a little pocket of American dance music trying to break out from the manacles of the country's oppressive regime.


"I'm big propagator and popuilar of USA music," Pawul writes, "and it's sometimes dangerous to me — you know politic — but never mind. I'll do my best. I'm in love with USA."

Pawul's problem, however, is that he has a very difficult time obtaining music to play. Although he's in contact with DJs and DJ publications all over the world, "I know all the new titles," he writes, "but I haven't got many of them. It's my private tragedy. DJ who loves USA music culture but haan't got much biggest hits from USA. You could imagine what success would be if I could play all best hits here."

We at *Metropolitan Report* would like to help Mr. Pawul out, and we are calling on all American music lovers to help us, especially all the record companies who could easily add another name to their mailing list without noticing the pinch. In an upcoming issue we will be running Jan's entire story, and in other future issues we would like to publicly thank those of you who join our campaign to help bring the popular music of the Metropolitan area to the dance clubs of Poland.

Mr. Pawul is a unique individual stuck in a dreary day-to-day existence. As he writes in his letter "Life in Poland is very grey, not interesting even for Poles." Some day he hopes to be able to come to America to see "Rockefeller Center, Brooklyn Bridge, Central Park, Xenon, Paradise Garage, Fun House, etc. I'll shake hand of Master Benitez and other beautiful USA DJs and people. It's my biggest dream."

Help keep the man happy until the dream comes true. Send letters, tapes, or records to:
Jan Pawul
41-709 Ruda Slaska 9
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O O O O O O O O O O




bit of luck. If the manager of D.O.A. & Dead Kennedy's is interested in us as he sounded, and we get to tour with one of those two bands, we might make it. We can get started, but not by doing this (playing to 30 people). We don't get enough money.

ID: Are you satisfied with Raw Power as it is musically.

Mauro: Yeah. I prefer other bands than Raw Power. Raw Power are probably at the bottom of the list.

ID: (laughing) Sssshhhhh.

Mauro: But they are good, yeah. I saw lots of worse bands, so we're not that bad, somewhere in the middle. We are good live. I saw lots of bands much better than us playing but they just, stand still. They lose a lot (live).

ID: How often do you practice?

Mauro: We practiced four times before we came on tour because I was in England and the drummer was in Rome. We practice everyday while on tour. We should get better in about a month.

Mauro: I've got to go, I'm sorry. (Their set was beginning)

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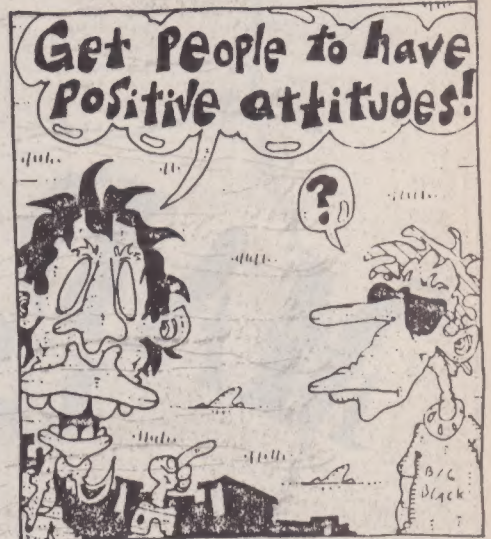
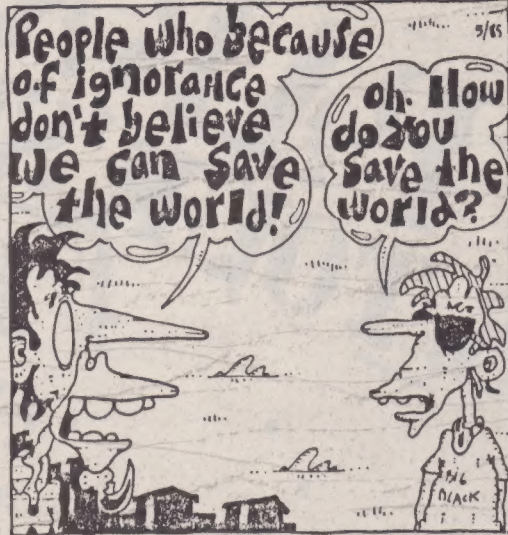
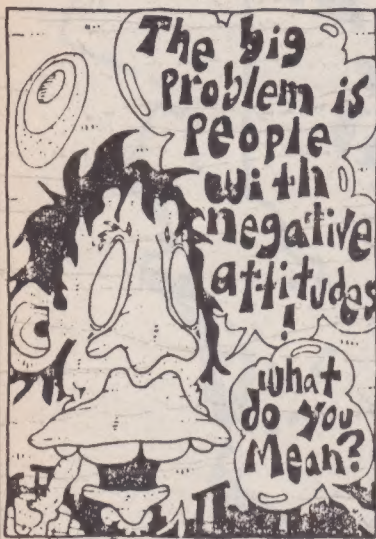
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MAD PARADE



PHOTO BY PETE LANDSWICK

After seeing Mad Parade play at the Olympic and having their record worn down to the grooves from repeated listening, we felt an interview was in order. We were able to track the band down on a Thursday, the night they rehearse in a house located in the lovely community of El Monte, known for its picturesque electrical transformers and home of Del Taco. (Steve)

ID: Do you agree with Maximum Rock & Roll, are you guys posers?

Mike (Drums): Fuck them.

Ron (Bass & Vocals): We think about the way we look... I think that's just dumb, that's ignorance.

Joey (Guitar & Vocals): Somebody calls us posers and has never even seen or experienced us.

Mike: He's only seen the back cover of our record.

Ron: Should we be a skateboard band and skin our head?

Mike: And have loogies hanging off our chins and shit?

Bill (Vocals): Wait, wait, wait. The answer to the question is, "No, we're not." That's their opinion and opinions are like assholes.

Ron: (They said) we sound like Social Distortion. I think that's a compliment.

ID: But on the back of the your album cover you're not dressed like you usually are?

Mike: Sure we are.

ID: I see bondage belts.

Mike: He always wears his bondage pants.

Joey: That is an old picture, I never wear bondage pants anymore. (The rest of the band laughs) No, seriously, I gave them to my roommate.

ID: Does that make you "Hollywood Vampires" in a way?

Ron: No because we wear them in the daytime and at night. We don't just wear them at the Olympic and show off our new outfit.

Mike: He dressed the same way that he always does.

Bill: These are the same pants I had in the picture, as a matter of fact.

Ron: This is what I wear on stage. I wear this to fucking go to grandma's house.

Joey: We've dressed like this for the last five years now. We've never dressed any different.

Bill: It's just fashion. It really doesn't mean a whole lot in the scheme of things.

ID: I was really surprised when I read that Maximum Rock & Roll didn't like your record, because they usually like everything?

Mike: They said they liked it.

Ron: Tim's the biggest critic and... if you're not political then forget it.

ID: Are you saying you're not political?

Ron: A cross between the Ramones & Sham 69.

Bill: We're not telling people Reagan sucks, ride a skateboard, or be punk.

ID: What are some of your newer songs about?

Bill: The newer songs are about life. There's no particular thing we are trying to hit, just ideas about living and dying.

ID: No messages to get across. Just emotions?

Bill: Emotions, messages. No real urgent messages.



Ron: No, we're not Jello Biafra...
Mike: Why sing about something you don't know an awful lot about.
Bill: We're not political, our lyrics are more based on...
Mike: Day to day life.

Joey: Anti-violence.

Bill: We think gang violence is stupid.

ID: Are you influenced more by English or American bands?

Bill: Lacelot (their English manager) raises his thumb. We are, more or less, influenced by the energy and the originality that a lot of the later 70's English punk bands had. There seems to be lack of originality in a lot of bands these days.

Joey: It sounds real closed minded.
 Bill: We don't mimic their style, but we like a lot of the emotion those bands had. That's the emotion we display.
 Ron: That's what we first listened to. That's why we sound that way.
 Joey: My brother Bill came home one day when I was listening to Kiss, and he goes, "I got a Sex Pistols album," back in '77. I go, "What is this shit?"

Ron: Me and Joey were listening to "Love Gun" by Kiss, playing with our little pop gun that came in it. Then Bill said, "Come on wake up, man."

Bill: Back in '77 & '78, there seemed to be a lot more good stuff available. Now it's a lot more rare. So we decided to get out and make some music. In '82 Mad Parade started, and we got Ronnie and Mike around '83. That's what really counts. Music with emotion, a slap in the face.

ID: How would you respond to criticism that you're still stuck in '77?

All: People say that?

Bill: I never really heard that because, even though we draw some of our influence from that stuff, we make it our own. When I listen to songs, like "Frightened Again", I don't hear any songs from '77-'78 with a sound like that.

Ron: Maybe Wire.

Bill: What goes around comes around.

Mike: Where do you think they got it in '77? They got it from early rock & roll, American rock & roll.

Bill: They got it from Chuck Berry or whatever. There's only so many chords on a guitar, but we just try to put in a lot of emotion and feeling, and to say things we think are intelligent and meaningful.

ID: Do you think punks don't care anymore about the music and the scene?

Mike: A lot of it's a trend.

Joey: Well, that's what we are trying to do. We're trying to change that in a way. We're going out there, playing with the bands that are really thrash and we're a different band. Just be open minded. I'm not saying you should like us but... You have to like us. (laughs)

Bill: To answer that question, maybe a little while back I would have said, "yes," but we've gotten a lot of mail and talked to a lot of people at our shows. Mostly they are really positive towards us.

Ron: We're doing what comes naturally.

Bill: The people that like that type of stuff also seem to like us. It seems they can get into us and understand where we're at.

Mike: Easy listening punk.

Bill: A lot of people in general, are closed minded. Punks more than anybody else, I think, are open minded. We like to play with various different bands, because if we just appeal to people who are punk rockers, and that's it, then we're really stuck up our own asses. If we can get people into it who are not punks then that's cool. I'd like people off the street to like us, or hippies, or my mom.

Ron: As long as we are doing what we like to do, we wouldn't change.

ID: Do you feel just as comfortable playing with R.E.M. as you would Doggy Style?

Ron: No. I'd like to open up for Judas Priest. I'd like to open up for U2 but we wouldn't mix in?

Bill: I don't have anything against that. Our lyrics are, a lot of times, about things we are talking about right now. Punks being close minded, the fashion and the violence aspects.

ID: Your themes seem to be ambiguous. You seem to be presenting images, more than just political or even personal ideas.

Bill: That's good, I like that.

ID: When I listen to your lyrics it doesn't sound like you're talking about yourself, rather you seem to be conveying ideas.

Bill: I've always thought that it would be really neat to write lyrics that people could get their own interpretation from. I don't like to be dictated to, by some singer or some politician, telling me, "This is the way it is, fuck this, fuck that, you're fucked. This is fucked." That's bullshit. I like ideas set up so people can choose what's right for themselves. I believe in individuality not gang mentality. Like you said, "Images." It makes me happy you think that, because that's what I'm trying for.

ID: Do you think people can relate to the music on the same level as they can relate to the lyrics?

Bill: Sometimes I feel the lyrics might be better suited in a different type of music, a more moody type of thing. I don't know.

Mike: The music behind it makes it drive more.

Bill: It drives in the message.

ID: With the lyrics playing such a integral part of the band why didn't you have a lyric sheet for your record?

Mike: We fucked up.

The rest of the band: No, no, no!

Ron: Let Bill answer the question.

Mike: Like every question.

Bill: We didn't put lyrics in the album because, to me, lyrics are really important. I felt that if we were to put the lyrics in the album it would make people just go, "Oh, here's the lyrics and you read them like that (oh well)." If people were really interested in the lyrics, I'm more than glad to pay for the postage to get it to them.

Ron: He'd rather have people listen to him hard, (and) figure out what he's saying.

Bill: When you bought the Sex Pistols album you wanted to know what the fuck he was saying. You were bending your ear to hear it. And my favorite groups, throughout my life, The Pistols, The Doors, those guys didn't have no lyric sheet with their first album.

Ron: In the next pressing we're going to put together a lyric sheet.

ID: Aren't you slightly disappointed that you're "successful" song is a cover?

Joey: We didn't mean it that way. We put that song on because we like it and it fits us.

Ron: I used to do it in my old band, Catch 22. When I quit the band I took it with me. Not thinking it would be a hit or nothing. It just had a feeling that was cool.

Bill: It reminds me of something I would write, the lyrics anyway.

Lancelot: It's a hit in New York right now.

Joey: The only reason why radio is playing it is because they're too afraid to play "Frightened Again," "Facing the Crowd" and "Hollywood Vampires."

Mike: The reason they play "One Tin Soldier" is because it is familiar. People can go, "Yeah, I remember that song. Look what they did to it, hey."

ID: Do you think that song is opening the doors for you?

Joey: I hope so because we didn't change to get on the radio.

Ron: Like the Vandals playing a stupid funk songs.

Bill: We're not doing it as a novelty. The lyrics aren't stupid.

Bill: I think the lyrics are good, so it's worthwhile to do.

Bill: One of our new songs "Right is Right," in a sense, is asking what the hell is going to happen when we get to that point (of nuclear war).

Ron: There's lots of feelings. It's wrong to fight.

Bill: He (Ron) can get fighting between two people. When I was writing it I was thinking fighting between Russia and America. "What's right is right / This is wrong / If you don't watch out it will all be gone." I mean the world. Some people may read that and think "What's he talking about?" Whatever you derive from it, at least you're thinking. That's what counts. There's too many white sheep we need more black sheep.

ID: Did you want the vocals on the album to be mixed so up front?

Joey: The first two songs are like that a lot.

Bill: I'd rather not have had it like that.

Ron: Well the guy that mixed it was experienced, but (then again) he wasn't

Joey: It's the first punk band he's ever worked with. For an eight track recording, it sounded really good.

Ron: Eight track, in a bedroom, next to a T.V. set and a couch...

Bill: With little kids running around, yelling. The next album should be a lot better balanced.

ID: That's part of what made me feel your music was English influenced. Because on early English records, the vocals are out front and the music is in the background.

Bill: I never even thought about that. I guess that's true. That wasn't done intentionally.

Mike: (On) Decry's album his vocals are pretty high.

Ron: Decry did their's live. Everything they did, they stood there and played it all. We did them all on different days. We took three months to do the record even though it sounds like shit.

Mike: It's doesn't sound like shit, Ronnie.

ID: Is there a certain place where you got your vocal style, movies, or any certain bands?

Bill: I don't go for any one person's style. I like certain singers but all of them I don't think I sound like.

Ron: Alice Cooper.

Bill: Iggy, Alice Cooper, Howard Devoto, but I don't think I sound like any of them. I just do it.

ID: Al Flipside wants to know, when you're singing, what is it that you are trying to catch?

Bill: What am I trying to catch? That moment, because there it is and you can't see it, but I can. I just grab it. When I've had it long enough in my hand, I'll give it to somebody.

Ron: Also, it's called keeping people entertained. It's boring just to stand there all the time. Bill: I do what I'd want to see if I went to see a band. I want to be entertained, because that's the bottom line. Punk, classical music, country music, it's entertainment.

ID: Are there any bands, you can give an example of, that you wouldn't want to see because of their stage presence?

Mike: No.

Ron: The Residents, no only kidding. Gary Newman.

Mike: General Public.

Bill: It depends. Being interesting or entertaining, doesn't necessarily mean running around like a maniac. You can just make a facial expression or do one little thing. It depends, if that group or that person, you can believe, is giving his all. Then that's worthwhile for me to see. Not all bands do that, but emotion's where it's at.

Ron: I couldn't sing in a band, I'd be afraid. I wouldn't want everybody watching me.

Bill: They got their guitars to protect them. You know how some people look really naked without (their) guitars. (Have you) seen Bruce Springsteen's video "Dancing in the Dark." He looks like a jerk without a guitar. I've got to try to be interesting without an axe.

Mike: Joe Strummer looks stupid without a guitar.

ID: Would you like to do a "We are the World" type of punk song?

Mike: That would be great.

Ron: Get Enigma to put something together.

Lancelot: It's kind of trendy though.

Bill: Anything we could do to benefit anybody that has less than we do, we'd be all for it.

ID: Have you ever played benefits?

Bill: We've played and haven't got paid, I guess that would be a benefit. (laughs)

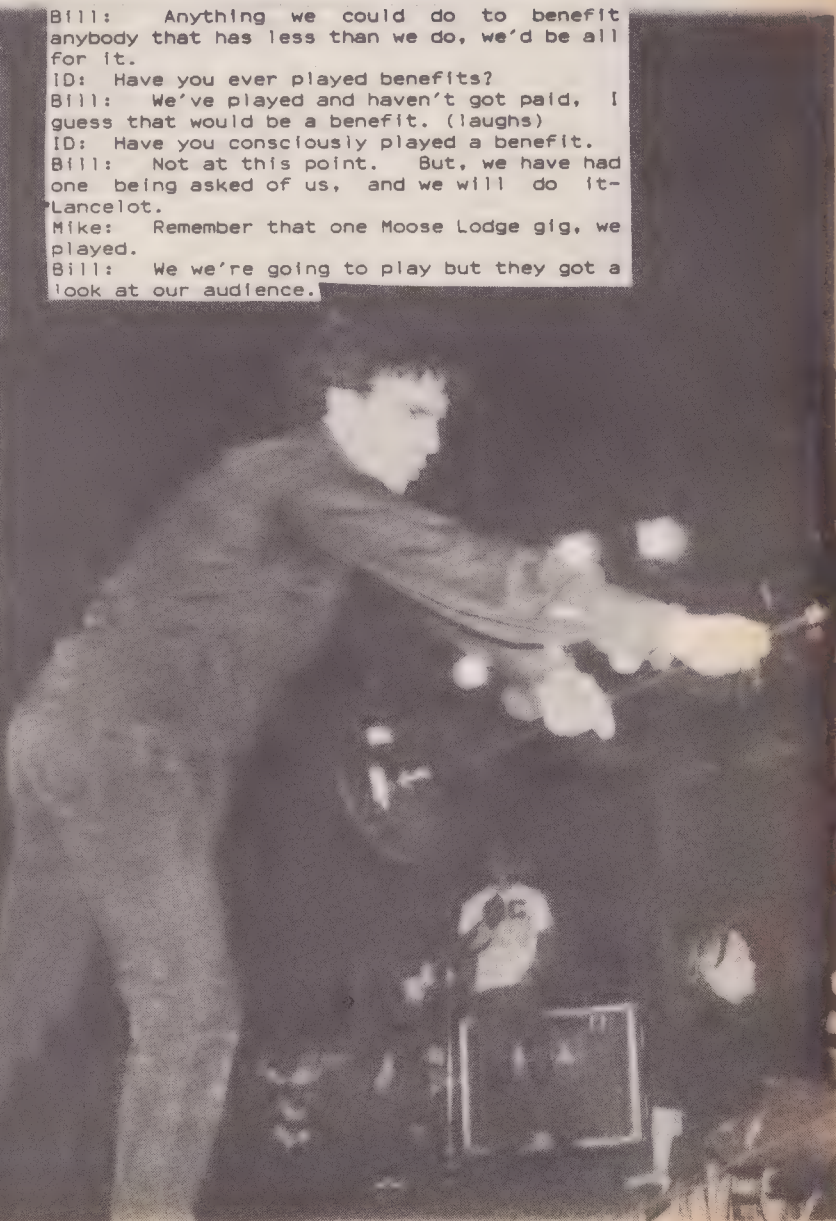
ID: Have you consciously played a benefit.

Bill: Not at this point. But, we have had one being asked of us, and we will do it-Lancelot.

Mike: Remember that one Moose Lodge gig, we played.

Bill: We we're going to play but they got a look at our audience.

MAD PARADE



Mike: We were going to play for this family who's house burned down. We weren't going to get paid nothing.

Mike: They paid their bucks to get in, but they didn't like the crowd, so they threw everybody out.

Joey: It was a stupid gig.

Mike: We had to yell at them to give all the kid's their money back. They were saying "These people's house burned down." We had to say "They paid to see a band. They don't get the band, they don't get the money."

Joey: So, we stole stuff from them.

Ron: Punks doing something like "We are the World," doesn't really matter because punks aren't rock stars, and people don't worship

them like Kenny Rodgers.

Bill: Anything that Bob Dylan is involved with is alright by me

ID: Even his born again stuff?

Bill: His born again stuff was, my least favorite, but I feel that he is probably one of the most interesting lyricist of our time, and he's greatly influenced me. The Christian stuff, was his trip. I can't really identify with that. I can relate that he might want to do that. He's doing it now in a sense, in his last album, but it's more vague. You've got to listen and think what's he trying to say. It's not so blatant. ID: Did you send Bob Dylan a copy of your record? (Someone

laughs)

Bill: That's not a bad idea, what's so funny about that. He'd probably like it, but I haven't yet.

Joey: (In a Dylan voice) I like you're record Bill, it's pretty good.

ID: The Three 'O Clock did that, and he came down and saw them.

Ron: I heard about that one. When our next record comes out, I'd like to do something like that.

ID: What's going on with this tour.

Bill: Lancelot, our manager, who's sitting

PHOTO BY JOE HENDERSON



by me, is setting up a United States tour, which will take us to and from New York and different states in between. It will be a six to eight week tour, and it's the first time we've ever been out of state except for once in Las Vegas. It will kick off in Las Vegas as a matter of fact. We've been confined basically to Southern California. ID: Do you think punk rock is more vital in the suburbs of L.A., than the suburbs of Birmingham, England?

Ron: Punk rock's bigger right now, than ever, in L.A.

Bill: I don't know. I read things. It's hard to tell from reading things.

ID: From what you listen to?

Bill: Yeah, I'd say so. There's not too many good groups coming out of England that I'm to impressed with. There's probably a lot of groups there that are in the same position as Mike's brother band, the Steps. They're good. You just never hear of them because they have no vinyl out. I'm sure there are a lot of worthwhile groups there, but we'll see.

Joey: The problem with that is that bands out here don't care about getting really popular in Europe, like the Vandals. They're big out here, but do people know them back there

ID: What does the future look like for Mad Parade?

Bill: Just the tour, and start up another album.

Ron: After the tour I'd like the band to pay my rent, and move out on my own.

Bill: So would we all.

ID: Would you like to do a concept video, and if so what?

Ron: I'd like to do a video, but good quality so we don't look like...

Mike: Losers.

Bill: Unless it was a good concept for a

video, I'd rather just do one where you stand up on stage and lip-sync it.

Ron: We've done Media Blitz.

ID: Did you decide to do "One Tin Soldier," because of the movie or...?

Ron: Just the feeling. When I was a little kid I felt like crying, when that songs came on.

Bill: I used to think the movie was cool but, then I saw it on T.V. a few months ago.

ID: Have you gotten shopping bags of mail?

Ron: We get a lot of letters from people naming off bands we love, like the Vibrators, the weird bands that just make us feel happy that people are (still) into it.

Bill: But we're here today, we're not 1977, we're 1985.

ID: What are some of the bands you like in this area?

Ron: T.S.O.L., Broken Homes.

Joey: M.I.A..

Ron: M.I.A..

Mike: Flamethrowers.

Bill: I like Decay, and the list goes on and on. (So we'll stop here even if they didn't.)

ID: Are you at the point where you will only play when you get a guarantee for a certain amount of money?

All: No.

Bill: It depends on the situation.

Lancelot: We don't want to sell ourselves short.

Ron: If everyone there paid to see us, why should someone else make the money off of us. If we opened up for the Sex Pistols we'd play for free, just because it would be a good show. But if we we're a big band why should we play for free? Why should we let Gary Tovar make millions off us?

Ron: We're playing two or three times a month and that's too much in this L.A. area.
 Bill: You don't want to overdue it so people get like, "Oh, these guys again." Ron: **Bad Religion** comes back out and plays all the old songs again, and they ruined them.
 Bill: It's like nostalgia road. We don't want to be stuck anywhere. We want to keep going. We don't want to stagnate and crawl up our asses. (Talk goes on about how the band formed.)

Joey: When we were starting the band, me and Bill, we had a female bass player. It just didn't work out. We saw Ronnie in **Catch 22** and we asked him so many times. He goes, "Nah dude, we're recording. We're going to be on the **Posh Boy** album. We're making an E.P." So, they broke up.

Mike: The other bass player went to art school.

Ron: (laughing slightly) I sold all my equipment and my goal was to go to England.
 Joey: He was going to live in England, and hang out with Mensi.

Ron: I was going to bring my bass and see what (would) happen.

Joey: Then I said, "Ronnie, we're playing a party next week, you want to play just for the hell of it." He's all "O.K., I'll play just for one gig." It came out great.

Joey: Mike was in **Comotion**, and the **Meanfranks**.

ID: Do you have side musical projects going on right now?

All: **Mad Parade** is the main thing.

Mike: I've been playing guitar in the **Steps**.

Ron: I play drums every once in a while.

Joey: We know how to play a lot of instruments.

ID: Are you going to have any strange instruments on the next album?

Ron: We'd like to have, (in the) background

MAD PARADE

so you can't notice it live, keyboards. Just to carry the notes fuller.

Joey: Nothing too dominating like **T.S.O.L.**-- "**Beneath the Shadows**." That's really loud. That changed their image right there. The style's going to be like the first album, but it's going to be better produced, (and have) better songs...

ID: The major criticism of **Goldenvoice** is that they monopolize the bands. Since Gary Tovar tells them not to play for like three months, before a **Goldenvoice** show. They threaten them by saying they won't be put on the bill if they play elsewhere.

Joey: They told us to do that.

Bill: If somebody tells me, Gary Tovar or whoever, that we can't play for three months, then that's bull. We'll play whenever we want to play.

Joey: We did. We played the **Cornhusker** Friday night, and the **Olympic** Saturday night. Bill: Then they get a monopoly on all the shows. That's ridiculous, we don't agree with that at all.

Joey: It's smart in a way...

Lancelot: It's smart for them. We want a successful show, if that's what it takes, but we don't think that's what it takes.

ID: What do your parents think of the band?

Mike: My parents let us practice here.

Ron: They're all into it 100%.

Joey: My dad has a **Mad Parade** sticker on his car, but he taped it on.

ID: Have they seen you play live?

Joey: A couple times.

Ron: No, my parents saw my old band (play), with the **Anti Nowhere League**. They didn't like it.

Bill: Let's put it this way. My dad doesn't sit around going, "Oh yeah, I dig you guys." He digs the fact that we're doing something



PHOTO BY "O"

MAD PARADE



we believe. He's proud of it, but he doesn't like it. If he liked it we'd be doing something wrong. I mean rock 'n' roll is supposed to cause a generation gap. If my dad and mom came down and got into it everytime we played, then I would change. It's youthful music. They're not supposed to identify with it and go, "Oh yeah!" It's just not the way it is. They're into the fact that we believe in what we're doing, but they don't sit around dancing to "One Tin Soldier," or "Sex & Violence."

ID: So they think it's a great idea you're going out into America and touring.

Joey: Heck yeah. They love that.

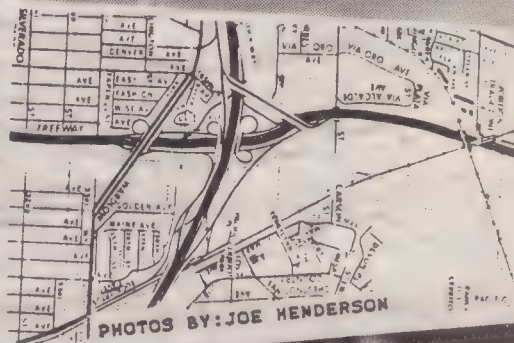
ID: You're ready to play Tulsa Oklahoma to 14 people.

Bill: If it is (only 14 people) we can do a fifty five minute version of "No Fun."

Bill: Having an open taste to a bunch of different things is a feast of life.

Joey: If anyone wants some Mad Parade information, stickers, info on Ronnie's homemade shirts, write to Mad Parade at:

P.O. Box 3297
Covina, Ca. 91722



PHOTOS BY: JOE HENDERSON

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YOUR MOVE...



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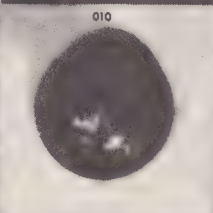
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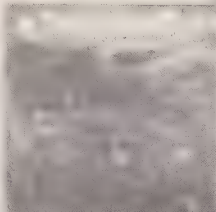
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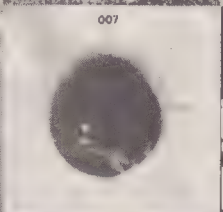
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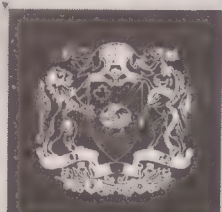
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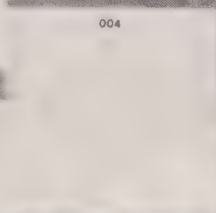
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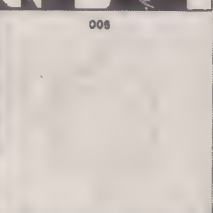
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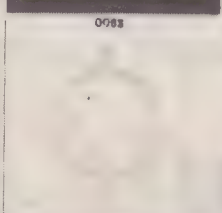
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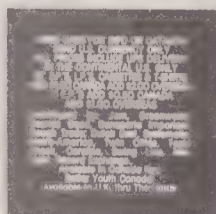
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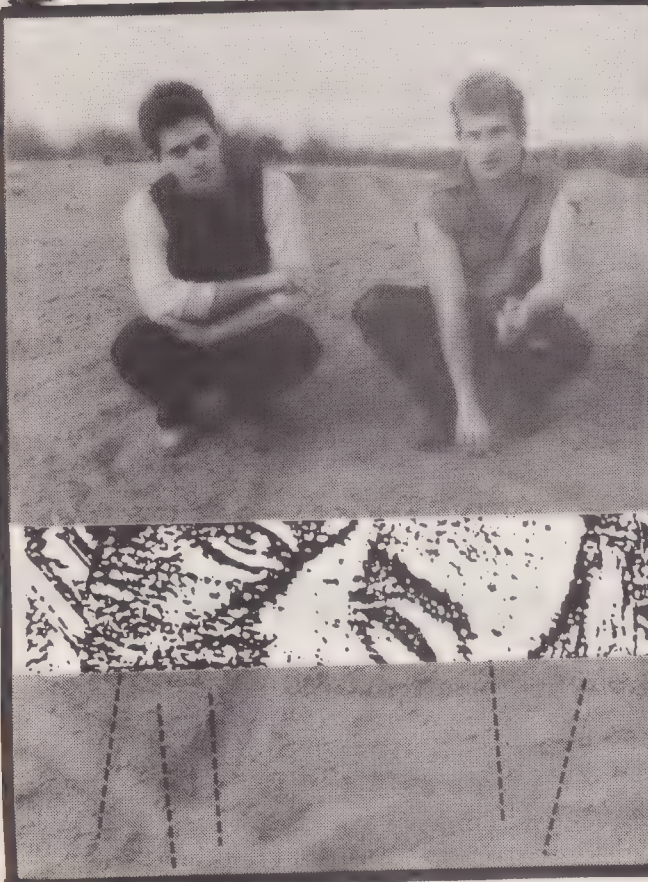
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Hallelujah, it's ASBESTOS ROCKPYLE

ASBESTOS ROCKPYLE

What we have here is a unique band. Elements such as Flipperish dirge, synthesizer-dance music, psychedelia, folk and Velvet Undergroundish noisiness make up the sound and Paul's often sarcastic, often serious, wailing about drugs, punk rock, war, pollution, whales, pizza, etc., are put in the foreground. A.R. have been getting their name around in quite a few fanzines with surprisingly good reviews. The time is right now for A.R. to let us know who the hell they are-so, onto the mailed interview. (Intro by Brady and questions by Thomas)



1)ID: Tell us any background information you think is needed. Who's in the band, where are you from, etc.

We are basically a two-man band consisting of Paul R.W. Clark on guitar and all of the vocals, and Anatol Sucher, who plays guitar, bass, keyboards, electronic and found object percussion, etc. Paul is originally from Belfast, Northern Ireland. Anatol is from the Maryland suburbs of Washington, D.C. We've had a number of people playing drums for us in the past.

2)ID: You have a lot of influences from many different periods, from the 1930's to the 1980's. Is your music and direction combinations of your influences, or have you just been inspired by those bands.

ANATOL: Most of the music from the past that I like to listen to has not influenced the sound of our music directly. It's more a case of inspiration rather than imitation. The stuff that has most directly had an impact is the relatively recent post punk of the late 1970's and early 1980's. We don't try to clone other people's musical styles unless we're doing a blatant parody.

PAUL: It's more inspiration for me also. I would venture to say that my lead guitar style has been influenced by the likes of the Ventures, Jimi Hendrix and Eddie Cochran.

3)ID: Who are some of those influences in the U.S. punk rock/hardcore genre in particular?

PAUL: I wouldn't really say that any major bands in the U.S. have affected my playing in particular.

• INDUSTRIAL RELIGION

ASBESTOS ROCKPYLE

ANATOL: I don't really listen to that much hardcore. I listen to the more post-punk type of bands. Some of the American bands that I like are Sonic Youth, Box O' Laffs, and Savage Republic.

4)ID: What type of music do you dislike? Are there any bands that you really don't care for? ANATOL: Yeah, I really don't care for REO STYX-WAGON. I hate a lot of the corporate rock/MTV fare, though there are a few exceptions. I also think that most of the slick jazz fusion stuff is pretentious shit.

5)ID: What are some of the projects the band is working on? Do you plan on doing a video?

PAUL: I'm working on a video for "Police State."

ANATOL: I'm working on putting out a solo cassette of my own instrumental music. Also I will be doing recordings for several Santa Cruz bands which may be released as cassettes. I just finished the Godfodder cassette compilation which was a collaboration between me and Joe Raimond and Volker Stewart of Masking Tapes. We may do some more cassette compilations in the near future. Also I'm going to start my own publishing house and publish pamphlets on various topics of interest written by myself and by other people.

6)ID: What is your relationship to your audience? Do you try to relate or do you try to alienate? Do you try to teach or entertain? Are you humorous or serious? Or are these categories too narrow for you to fit into? What type of approach do you take to get your message across?

PAUL: I think we try to teach and entertain, and we are humorous. But some people are too dim witted to catch on to what we're trying to say, therefore they mistake us as kind of alienating.

7)ID: What are your political views as a band?

ANATOL: Well there's no official Asbestos Rockpyle party line on every issue. I can only speak for myself. In a nutshell, I'm against one group of people fucking over another group of people in order to attain their selfish interests. I'm against American (and Soviet) economic imperialism over the third world, where the resources of the poorer countries flow to us to support our wasteful lifestyle of high material consumption. I'm against actions that are taken in the interest of short-term financial profit that bankrupt the future of our planet by irreversibly harming the environment. I'm against the massive waste of our country's resources on systems of annihilation. I support any constructive action to try to change the course of events; such actions include research on sustainable agriculture, investigative journalism, programs to improve nutrition and the operation of alternative information media. I try to stay away from labels like communism, anarchism, etc., because these words can mean a lot of different things to different people. I definitely don't think that electoral politics is a complete waste of time. I hear a lot of

punk bands say that it's useless to vote, and that if voting changed things, they'd make it illegal. Perhaps this is true of presidential elections, but on the local level it's complete bullshit. I think that voting on local and state referendums is a very important way to change the situation. People should also vote in U.S. congressional elections, because the make-up of the Congress will determine how much Reagan can get away with. I wish that the U.S. had more than two parties to choose from.

8) ID: Is your future going to be like it's been in the past, or are you heading in new directions?

ANATOL: We are definitely heading in new directions, although we will continue to develop the Urban Paranoia Sound of such songs as "Police State," "Chaos In My Head," etc. We're beginning to explore gamelan and junkyard percussion.

9)ID: What are you studying at Santa Cruz, and how does that relate to your band?

ANATOL: I've been studying biology, sustainable agriculture and world food problems. What I study does not directly relate to the band, but the band can be a vehicle for spreading ideas that I've learned in school to other people. A lot of commonly accepted myths about why things are as they are have been shattered for me through my studies. But you can only change the world so much through music alone. The band is more of an outlet to express emotions than it is something heavily intellectual.

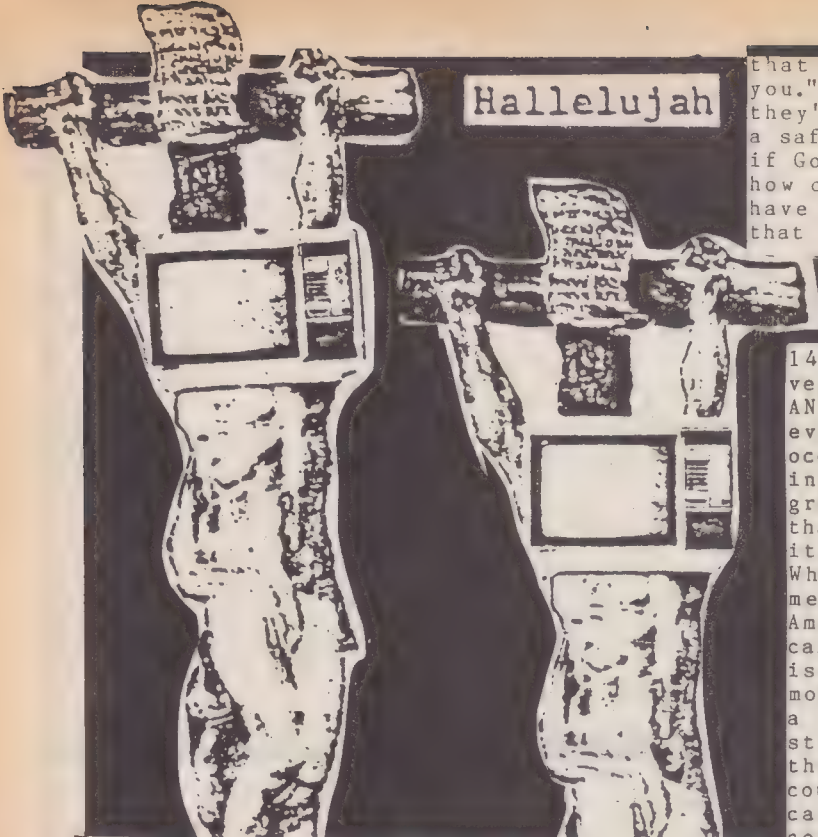
10)ID: What are some good Santa Cruz bands?

ANATOL: Some of the more interesting bands are: Box O' Laffs, Camper Van Beethoven, Barnacle Choir, the Wrestling Worms, Holy Sisters of the Gaga Dada, and Rumpus Chant. Some of these bands can be heard on the Godfodder compilation, and they should all be on our next compilation. Camper Van Beethoven has an LP coming out on Independent Project Records soon, and I strongly recommend it. I'm not really aware of the local generic thrash bands, though I'm sure there are some around.

11)ID: What's your view of the police? Have you had any problems with them?

PAUL: Yeah, we've had a couple of problems with them. We've had some hassles with them during some of our shows. One of the nastier incidents that inspired "Police State" happened a couple

ASBESTOS ROCKPYLE



Hallelujah

that they might as well have said "God damn you." Instead of saying "I hate your guts," they'll say "I'll pray to Jesus for you." It's a safe way of saying "you're a fuckhead." Also, if God is as benign as people say he is, then how come he allows all this shit to happen? I have no religion to fall back on. I don't need that kind of crutch.

of years ago when we were playing up in Massachusetts. While we were playing this kid got his head smacked in by a billy club. He was clutching onto the stage and bleeding, and there were three cops around him that just kept punching and kicking him. Apparently the cops didn't like some petition that the kid was passing around during the show, so they decided to beat him up. It was really fucked. They closed the show right in the middle of our set and were threatening us verbally. It was completely unprovoked. I guess they were hick cops who had nothing better to do.

ANATOL: I think that if we are going to have police, then they should be serving the public and the public interest. But lately, the police organizations are becoming more of a tool for people in power to mess with people who are trying to change society in ways that go against the interests of the people in power. Of course there's nothing new about this; it's been going on for centuries, but it seems to be on the upswing lately. Like I just read in the newspaper about the F.B.I. confiscating diaries and address books of Americans were re-entering the U.S. after having visited Nicaragua. This kind of harassment is really stupid.


13)ID: What do you think of religion?

PAUL: I'm gonna say what Karl Marx said, which is that religion is the drug of the masses. Coming from Northern Ireland, I've seen firsthand how religion can be really detrimental to society because it breaks people up. I've noticed that each creed puts their deity in their own image, and this can cause a lot of confusion. The only god is you. God is in everyone if there is a god. Sometimes religion can serve a useful purpose for drug addicts; it usually pacifies them, so instead of going out and stealing, they use all their energy to rave about Jesus Christ. A lot of the born-again are ex-drug addicts or people with a lot of psychological problems. A lot of the born again Christians that I've run into seem very hollow and insincere. Like they'll say "God bless you," and they'll say it in such a hateful tone

14)ID: What do you like to eat? Are you vegetarians?

ANATOL: No, I'm not a vegetarian. But I hardly ever eat red meat, and I eat fish and chicken occasionally. So I'm somewhat vegetarian leaning. I eat a lot of burritos and salad and grains and too much junk food. I don't think that eating meat is necessarily immoral. I mean it goes on in the natural world all the time. What I do think is immoral is the quantity of meat that people in America eat. The Great American Steak Religion, as Frances Moore Lappé called it. People here eat much more meat than is necessary to get enough protein. Meanwhile most of the people in third world countries get a very inadequate amount of protein just to stay alive. What people don't realize is that there is a net protein flow from the poorer countries to the wealthy countries like America. People think America helps feed hungry countries, but a lot of the time we'll send a country some surplus grain and in exchange we will receive from that country a high-protein food product, such as fish meal, which we then use to grow chickens that we eat.

PAUL: As far as what I like to eat, well I'm a politically correct person; I'll go out and scrump down on some tofu, and the next thing you know, you'll find me at McDonald's the next day. I'm not a vegetarian, although sometimes I'll go through phases in which I feel guilty and say, "wow man, I'm not gonna touch any cow." I know it's wrong to go out and eat at McDonalds, 'cause I know what they do. Yet hunger is a really strange thing, and I go by my own instincts rather than some handbook. A lot of people think I have weird eating habits. Like I was in the dining hall, and I poured sugar, ketchup, and root beer together, and I



ASBESTOS ROCKPYLE

mixed them together and I was munching out on the stuff, and these so-called hardcores were ready to gross out and puke. I've had sandwiches that people think are pretty strange, like ham with peanut butter and ketchup and mustard and jelly. Also I like dry cinnamon oatmeal in a bowl with beer poured over it. My tastes are not like those of other people, but it never bothered me any. I just do it anyway.

15)ID: Do you think that the way you dress has anything to do with the way you are?

PAUL: As far as the way I dress... bullshit. I think that punk is an attitude, not a fashion. Some of the punks around here, especially in D.C., think that punks should dress up, and that's all they care about. They don't give a fuck about anything else but their clothing. The look is important to them.

16)ID: What are your attitudes towards sex, drugs and rock'n'roll?

PAUL: Well, I'm not into drugs. I'm into sex, definitely. Sex is a very important part of my life. As far as rock 'n' roll, well where would punk be without rock 'n' roll?

ANATOL: I like some rock 'n' roll, but a lot of it is boring. But then again, I could say the same thing about punk or any other genre. I think some of the old dinosaur bands, like the Who, should have thrown in the towel a lot sooner than they did. The Beatles were smart to break up when they did, so that we wouldn't have to watch them decline into a stale, pathetic shadow of their former selves. Then you have groups like the Jefferson Airplane/Starship, who were fantastic during the sixties, and who are now just another awful corporate band cluttering the radio. I mean, what's the

point of continuing making shitty music after you've earned your first five million dollars?

17)ID: Have your parents been supportive?

PAUL: Well I have no parents, but my family has been supportive.

ANATOL: My parents have given me moral support, even if they had trouble appreciating the esthetics of the music. My brother has helped me with the technical aspects of recording; he also played drums on a couple of our songs.

18)ID: Are there any books that have influenced you?

PAUL: A few authors that come to mind are Carlos Castaneda, Franz Kafka, Anton Lavey; there's Aldous Huxley's Doors Of Perception, also Magic by Aleister Crowley. Edgar Allen Poe gave me a nihilistic attitude. He was a punk, back in the 1840's. I would guess he was the 1840's version of Sid Vicious, you found him dead in a ditch facing up with a bottle in his hand, just like they found Sid Vicious.

ANATOL: Some books that have influenced me are Diet For A Small Planet by Frances Moore Lappé, The Unsettling Of America: Culture and Agriculture by Wendell Berry, and New Roots For Agriculture by Wes Jackson.

19)ID: Is there address that people can write you at?

PAUL: Yeah, write to me at P.O. BOX 1172, SUITLAND, MD. 20746

ANATOL: My address is P.O. BOX 8045, SANTA CRUZ, CA. 95061. If any other band/person wants to trade records or tapes write to me at this address.

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ups / downs

&

in's / out's

Ups and Downs
of 1985.--by Steve

Ups

- Public Broadcasting Service for 1985.
- Small shows
- Suburbs
- Fat Burger at 3:11 A.M.
- Any Touch and Go release
- The Replacements at Al's Bar
- Speed metal
- 12XU
- Colored vinyl
- Records in the mail to Review
- Hate mail
- S.S.T. (minus Black Flag)
- Suburban Relapse
- Raw Power at Toxic Shock
- Famous Amos cookies
- Snowtrips with the Flipside Krew
- Tom Bradley reelection
- Rowdy Roddy Piper
- Post-Olympics
- Reruns of S.C.T.V.
- S.S.D. breaking up
- Touring bands
- Jessie Special Burritos (with sauce and cheese on top)
- Sluglord shows
- Run D.M.C.'s "King of Rock"
- The new Big Boys record
- Three dollar hair cuts
- Flipside Records
- Good photos
- Life
- Tesco Vee's no lip service record reviews

Downs

- Bad Religion, Wasted Youth, and China White reunions
- Ramones
- No Dischord releases
- Distributors
- Xerox fanzines
- Poetry readings
- Benefit shows
- All drugs
- Heavy Metal
- Mystic Records
- Compilation tapes to Review
- Cold French Fries
- Replacements at the Palace
- Over 21 Clubs
- Melrose
- Kroq
- No D.K. shows
- Wally George
- Rock and Wrestling
- Pop-O-Pies live
- Tattoos
- Shopping Malls
- Postal rate increase
- Our printer
- Life
- Rerun of "What's Happenin'"
- Winchell's Donuts
- Dickies playing the same songs for seven years.

Not to be outdone, here is my list of 1985 in's and out's.--by Joe

In's/Out's

- Automobiles/Skateboards
- Pomona/Hollywood
- Back stage passes/Guest lists
- Piledriver/Figure four leg locks
- "Kill Da Posers!"/"Fuck Da Mods!"
- The grapevine/La Dee Dah
- Great Plains/The Replacements
- Doggie Style/Uniform Choice
- Twisted Homeboy's/Suicidal Tendencies
- Double bass drums/Guitar solos
- Doggy Hoping/Slamming
- C.O.C./Slayer
- Old Fashion/Glazed
- Orange Juice/Celery Soda
- Ralph Wilson/Cal Worthington
- New Balance/Nike
- Mothra/Godzilla
- King Kong Bundy/Jessie "The Body" Ventura
- 5 Count/3 Count
- Bob Durkee/Pete Flipside
- Hippies/Peace Punks
- Fat Boys/Run D.M.C.
- Lee/Brian Walsby
- Tovar/Brennen
- Flipside Records/Mystic
- Individuality/Unity
- Flipside, Your Flesh/Trailing Edge
- Minimum Punk Rock
- Straight Edge/X's on back of hand

DOWN

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METALLICA

Metallica

This is not a typical Ink Disease interview. In fact, this interview was originally not meant for our magazine, but for an exceptional headbanger 'zine called "The Crucible." You see, a friend of mine named Georgia Khatzis did the interview for The Crucible at the Elektra Records office while Metallica was in town in March. Georgia's fine article can be found in the current Crucible, but she graciously offered to allow us to print the transcribed interview in most of its entirety. I, of course, would have liked to interview this great band myself, because as a speedmetal fan, I feel that their two albums are mandatory listening. Anyway, here's a peak into the lives of Kirk and James, Metallica's two guitarists. We are sorry for the shortage of photos. C'est La Vie.

and everything we could get into a squirt gun. Then it graduated into ice cubes and buckets of water. Then it got crazier because our tour manager brought over a tub of margaritas. The hotel sent a security guard to watch us. But, as it turned out, he started drinking with us, hanging out, and talking to the girls that were around. The next thing you know he was fired.

One time we got snowed in at a Hyatt Regency in Buffalo and all we could do is drink. We wrecked not only our room, but our friends'. Someone broke the T.V., so I told them that it was faulty from the beginning. So a guy checked it and they sent up a technician. We ended up getting free movies. At one point there was a major catastrophe. Lars (the drummer) got locked out of the room while James was too drunk. Lars tried to open up the door and his key broke. So, he started banging on the door and James was totally comatose. So he called the front desk... James: And they let the phone ring for twenty minutes, nonstop.

Kirk: Yeah and James was still comatose.

James: Yeah, this guy came up to open the door and he broke his key in the lock. They were going to call the paramedics and everything. Then, they finally got the door open and found out that I was alright.

ID: Tell me some of the crazier aspects of the road.

Kirk: What do you wanna hear?

ID: Well, some of the partying aspects.

Kirk: Okay, a typical Metallica day actually starts somewhere between three and six in the afternoon. We usually wake up either on the bus or in a hotel room with large hangovers, like right now. We'll usually grab breakfast at about five o'clock. After that, we'll go to a sound check and scream at each other and the basic stuff. Then we'll go back to the hotel, hang out, start drinking. Then we'll go to the gig and drink some more. Then our tour manager will push us out on stage. Then, we play while we are still drinking.

ID: It never stops?

Kirk: It never stops. Then, we get off stage and we drink water most of the time or juice because we get dehydrated. There's always one or two bottles of Stolie in the dressing room and we'll drink that and then we'll go on the bus and our tour manager is a bartender. He'll make us mixed drinks! Like Blue Hawaii's, Creamsicles, Cuba Libres...the works! That's our regular drinking schedule. Now we don't always do that. It depends on who gets to the vodka first--us or the road crew.

That's pretty much what happens. Sometimes we'll go to a gig and just not feel too up to doing anything. Occasionally we'll go into excess and drink too much. Sometimes, we buy squirt and yellow plastic B.B.'s guns and declare war on everything and everybody. One time in Texas at least three hotel rooms were the battlezone. We were squirting everything--not just water, but booze, soda,

Kirk: There was this one incident with Chris Holmes (the guitarist from W.A.S.P.) Me, Cliff (the bassist for Metallica), and Chris killed a fifth of 151. We were sitting there tikiing about worldly matters, you know



PHOTOS BY BILL TUCK

global politics and the stock market, then James ran into the room and body slammed Chris royale between all the furniture. Then James and I decided to play catch with a couple of pieces of the hotel's furniture. You know how successful that usually is when you're real drunk... (The talk goes on to an incident in Denver where a happening fire with Armored Saint lead to a James extinguisher battle in a fancy hotel, sending into the set a fire alarm off, fleeing James was families with children engines. James was forced to pay for all the people that left the hotel.)

ID: Have you ever had anyone get violent with you on stage?
Kirk: No, but we've gotten violent with fans on occasion. There's been times we get someone really obnoxious who wants your guitar pick while you're playing with it! Usually, they will get a complimentary boot in the face.
James: It's really great when the crowd's right there at the stage. I hate when there's big barriers.
Kirk: We like to get close to the audience and slap their hands in between songs.
James: I hate people who grab the mike stand and do this (gestures shaking violently) because I am playing and it's going thump thump on my face. That's when they get the footprint.
Kirk: James has acquired a taste for jumping into the crowd and also disregarding his guitar in the middle of songs. One time, we were playing "Whiplash" and I looked over and saw James, with no guitar, roaring into the mikel
James: The strap broke off and the whole unit just came off, so I just threw it.
Kirk: The next thing I knew, he gets up on the drum riser, gets a head start, and flies six feet over the audience's heads.
James: It's fun to see if they'll catch you or not. One time, I almost went out the front door.
Kirk: When he jumped into the audience, I saw him being carried further and further out by the audience. I thought, "Where in the hell is he going?"
James: Out the front door! I ran around but I couldn't get into the backstage because I didn't have my pass with me.
ID: Does your drinking ever get in the way of your show?
James: No, it doesn't fuck us up. It never fucks up our playing.
Kirk: We never get fucked up before the show. We're kind of drunk, but not fucked up. After the show, that's when we get fucked up.
ID: Are you guys planning to do any videos?
Kirk: Actually, we did an interview video in Detroit where we were all chewing gum.
James: On camera you see everybody going (loud chewing gum noises). I'm not really worried about putting out a video. It probably wouldn't get played anyway.
Kirk: I want to get a videocamera, so I can film all these wonderful things on the road, like Lars fucking.
ID: You did a small show last summer at a small club in Frisco...
Kirk: Oh yeah, the Mab. That was pretty crazy.
James: We were supposed to be the Flying Maggot men.
Kirk: No, the Devil Hippie Hamsters from Mars.
James: "Gee, who's playing?" The place was packed and it was fun. There were more people on the stage than off it.
ID: Isn't the market for metal getting saturated?
James: Our management is right. It's all gonna fall through. It's a trendy thing. Only the real hardcore bands are gonna stick around, like always. The posers in all thoes so-called metal bands are just gonna fade away. One week they're like spikes and leather. Next week, it's Prince.
ID: I like some of Prince's clothes to tell

you the truth.
Kirk: So does my sister.
James: Uh..when doves shit. (laughter) (singing) This is what it sounds like (fart sound) when doves shit. (laughter)...One thing about Elektra--they never have enough booze in their offices

Punk and Pop

PUNK AND POP ARE ON THEIR WAY BACK FROM ENGLAND!

MAN, I LOST ALOT OF MONEY!

SOMEONE IS GONNA PAY! I'M MAD!

LEE 85

"CROP" INDUSTRY IS A RIP OFF! THEY SURE SUCKERED ME!!

MAN, IAN MAC KAYE FEED US A LINE OF SHIT TOO!

MAN! I'M HIJACK-ING THIS PLANE TO WASHINGTON! THEN I'M GONNA KILL THE PRESIDENT!

AND I'M TAKING NO PRISONERS WHO EVER TRIES TO STOP ME DIES!

UNKNOWING TO PUNK OR POP, TESTICLE HEAD IS ABOARD...

NO WAY DUDE! THIS PLANES GOIN' TO L.A.!

BEET

I'M BLOWIN' THIS PLANE UP!

O.K. YOU CRAZY ASS HOLES! YOU ASKED FOR IT!!

YOU CARTOON CHARACTERS HAD IT!

THIS FANZINE NEEDS SOME NEW BLOOD!

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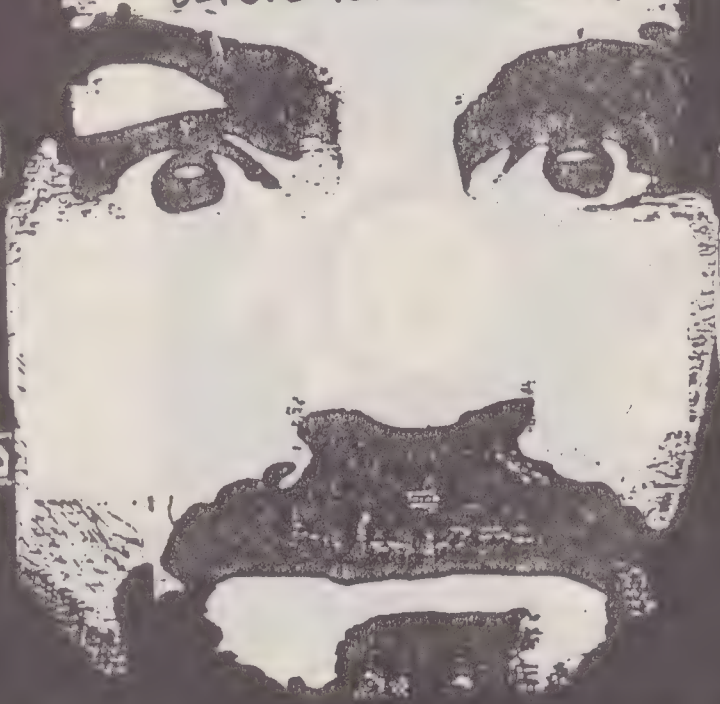
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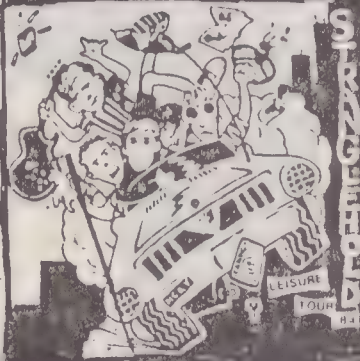
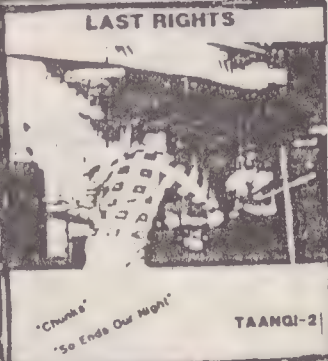
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PUNCH IN THE FACE

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TURN YOUR BACK
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THE POP-O-PIES

Joe Pop-O-Pie is a truly amazing individual. His previous records are refreshingly original and wonderfully cynical. Our lengthy conversation with him, where he gave us the low down on all sorts of industry related stuff around a camp fire located on Stoner Avenue, demonstrated that he is quite informative as well. However, once thrust under a spotlight, Joe Pop-O-Pie immediately transforms himself into a drunken idiot. This interview is no exception. We mercifully edited the heck out of this sucker and have, hopefully, come up with something readable. (Joe)

POP-O-PIES



ID: Shall we start with what inspired your concept of one man becoming an entire band?
Joe: I don't know, money or something probably.

ID: Is "Truckin'" your favorite song?

Joe: No.

ID: Then why do you play it over and over at everyone of your shows?

Joe: I don't know. Actually "Jump" by Van Halen and "We Got the Beat" by the Go's are my favorite songs.

ID: How many versions of "Truckin'" do you have?

Joe: Probably forty-one after tonight.

ID: Do you play two versions of each song when you play live?

Joe: I can't answer that one on the grounds that it might incriminate me or something.

ID: How many beers do you drink at a show?

Joe: Oh, about two. (Kegs?)

Johnny G. (the drummer): Two plus whatever everyone in the club drinks.

ID: I have noticed that through your song "Industrial Rap," you have a lot of hostility towards the hardcore scene in general.

Joe: Can this machine record shrugs? I'd say three fast, up and down shrugs to that one. Next question.

ID: How about your dislike towards New York?

Joe: Have you ever been to New York with out any money in your pocket? You're still not safe.

ID: What are the songs about?

Joe: "Shut up and Listen" is pretty self-explanatory, as well as "Bummed Out Guy's." You know "In Frisco" and "Sugar Magnolia" were commin'. Also, there is "Ripped Off in N.Y.C." and "World-O-Moron's" (like Pop-O-Pie's).

ID: Are these songs based on personal experiences?

Joe: No, I always take them from experiences that I haven't experienced.

ID: How are you going to mutilate "Truckin'."

this time?

Joe: We might mutilate it to the point where we don't even put it on the record this time.

ID: How many people have been in this band?

Joe: How many stars are in the sky?

ID: Who would you predict to be the first person in the present lineup to leave the band?

Joe: I will probably be the first one next time around. Actually, except for dying of Hepatitis or something like that, we are a pretty stead fast group.

ID: Since there are so many lineup changes and you are the only remaining Pop-O-Pie, then you must be the source of all these numerous personal conflicts?



ID: What led the Pop-O-Pies to "truck" on over to Frisco from New Jersey?
 Joe: I didn't want to work in a factory in Jersey for the rest of my life. Besides I thought it would be better on the West Coast.
 ID: Have the Pop-O-Pies found fame and fortune on the West Coast?
 Joe: Oh, hell yes. Actually neither.

ID: Do you have a day time job?
 Joe: To be perfectly honest, I do marketing research part time. I call up people and do political surveys. You know how I feel about that, so I am a real good person when it comes to being objective because I don't give a shit. It doesn't matter what they say when I ask them the question, "What do you think of nuclear testing in Livermore?" because I always write down "No, I think it's bad," regardless of what they say.

ID: What company do you do this for?

Joe: I am not going to say because they might...

ID: That's true because all the people high up the corporate ladders have Ink Disease subscriptions.

Johnny G.: Let's talk about Joe's wardrobe? ID: Where is this slime incrustated red shirt that you always seem to be wearing? (check out the back cover of "Joe's Second Record")

Joe: It has been retired now. We played at Graffiti's in S.F. a month and a half ago, and it was torn apart into little pieces.

ID: Why don't you introduce some of the other members of the band?

Joe: This is our new drummer, Johnny G., if you can believe him. Our new bass player, used to be the old guitar player, and the old bass player before that. Mike E. Kirk, our guitarist, is out buying some food right now. He eats about six times a day and shifts about ten times a day. We always have to pull over for him, but he won't pull over for us when we are drinking beer on the road. I just wanted to state that for the record. Most importantly, you gotta know that this is the crew that is going to record the third album in about two weeks.

ID: What is going to be it's title?

Joe: I can't disclose that, but let's put it this way, what's important is that this is the new Pop-O-Pies.

PHOTO BY JOE HENDERSON



Joe: That's true. I am pretty hard to work with. Now if I were a prick... Actually, I have bad (beer) breath and it drives a lot of people away.

ID: What is the most unusual event that happened to you while Playing?

Joe: I got hit in the head with something in Chico California and it drew blood. I still don't know what it was. I stopped the show after I crawled behind an amp and sang a couple of more "Truckin's." That was the most evil and ugly that it has ever got.

ID: What's the most evil and ugliest thing you ever did to an audience?

Joe: Besides playing for them, about a month ago, I almost pissed on the Berkeley Square audience, but I knew somebody in the crowd, and I was afraid that I might hit'em, so I didn't. In Boston, when we were playing really bad, I said, "Hey, this is really good, isn't it?" Then, I said, "Hurry up and leave so we can get paid."

ID: What is the largest show you have ever played?

Joe: Extra large. Actually, the largest show we ever played, was about a year ago, when we opened up for Iggy Pop in Seattle.

ID: What do your parents think of the band?

Joe: My dad is dead and my mother doesn't really know what in the fuck is goin' on. She is sixty five years old and really into opera. She thinks it is good that I don't ask her for money even though she doesn't have any. She has heard our records and she says, "I want to hear more music," and I say, "Well listen, if you want to hear more music, then why don't you get somebody to give me some more money so that I can be comfortable and have time to write more music." I want

band been together?" and that stuff, or I will have to ask them for you.

Mike E: Is it true that the band drinks two cases of beer on stage?

Joe: That's a real problem because there is never enough beer.

ID: Does your music aim to please or aim to alienate?

Joe: It kind of reminds me of what I saw written over a urinal, "We aim to please, so please aim."

ID: What do you guys do for fun?

Mike E: I like to spray paint babies and snort 'em to get high.

ID: Do you manage to make money on your various tours?

Joe: The only way to make money is to be in rock 'n roll.

ID: Well, if you guys can't make any money on tour, aren't you being hypocrits by putting down these suburban hardcore bands that are also being ripped off by the promoters?

Joe: I don't have to make any money because

pop.o.pies

PHOTO BY JOE HENDERSON



her to go to one of my shows so that I can change her state.

ID: Have you tried to find a rich husband for her?

Joe: She is not into sex anymore. She is a Catholic and has eight kids. I was hatched when she was forty-one. If she could, I don't think she would want to have anymore. My old man hated kids, but he is dead now, so we don't have to worry about him. Ask some good questions, not like, "How long has the



I got it already.

ID: How many times have you been to the zoo?

Joe: I went to the Bronx zoo on a field trip in third grade (and he never returned). I went to the zoo in Frisco... Actually, I went to the Doggie Dinner outside the zoo on the way to work to pick up a burger.

ID: Tonight, are you going to do your Jim Morison routine by not looking at your audience?

Joe: Have I done that?

ID: Last time I saw you at Occidental College, you faced away from the crowd for at least a half hour. When you finally turned around, you remarked, "Oh, you are still here. There must be beer left." Where did the name, Pop-O-Pie, come from?

Joe: Well to be perfectly honest with you, it came from a Zippy comic book, "Nation of Pinheads." I spelled it differently, so that we wouldn't get sued.

ID: Do you ever go to shows that you are not playing?

Joe: No. It is like work, man. I just did the Wally George Hot Seat show at San Francisco state last Monday. It was pretty weird. I was only on for about three minutes. He came on and said (Joe attempts a marginal Wally imitation), "My next guest is Joe Pop-O-Pie and he is a musician bla bla bla..." When I came on he said, "Well, what are you here to tell us today?" Then I said, "Gosh Wally, I didn't think I was here to tell you anything. I thought I was the star and you were here to ask me questions." Then he said, "The day that you are a star will also be the day that Sister Boom Boom (who was also on the bill), is Miss America. Come on Joe, What's your beef? What's your thing? What's your rap that makes you come on here?" I said, "I have these Pop-O-Pie's T-shirts to sell." As soon as the crowd began to cheer and went over to my direction, these two big black guys came over. One put his hand over my microphone so that I couldn't begin to sell the Pop-O-Pie buttons. I couldn't even

get to my records. As soon as these two black guys threw me off the edge of the stage, the audience started chanting, "Wally, Wally..." and these two kids asked me for my autograph as the black guys were pushing me away. Channel five, KPIX, was there so I was on the six o'clock news or something. I didn't see it because I was too tired. I didn't even get paid.

ID: What do you think about fanzines?

Joe and Mike: I uh, think that uh, fanzines, humm... play a very important part in the structure of our culture.

ID: What geometrical object is our culture structured like due to fanzines?

Joe: People who read fanzines don't get into it that heavy, so don't worry. Just stick to the usual first couple of questions. They will understand those. You understand what I am saying. I think the thing going against you guys is that you have too much brains. You have to destroy some of that stuff and get on the level of everybody else. I think you will then feel a lot better about yourself.

ID: Tell us about your favorite Go-Go?

Joe: Charlotte Chaffey is a beautiful thirty two year old hippy gone punk and I think an old woman who is still with it, by George, what the fuck. Actually I worship Charlotte Chaffey because she doesn't do cocaine and Kirk says her nostrils are smaller than mine.

ID: Did you hear that song by Phranc, "Charlotte (Loves Women)?" (At this point Joe is rendered speechless since his life is shattering around him. Seizing upon the initiative a certain ink Disease Krew member related to Joe an unsubstantiated story about Charlotte presently living with actress Lauren Hutton. (You know, the lady on the Pepsi commercials a few years back with the deep voice and the broad shoulders.) At this point Joe can only feebly mutter "No way. Don't bother me. Never again. Just send me money in the mail so I don't have to tour.")

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BRADY GETS A LOAD OFF HIS CHEST

Some people on the Ink Disease staff can shrug off the criticism we've received recently. I can't. I feel I have to respond. To everyone who says we are too much like Flipside--are you blind? We couldn't look like them if we wanted to. Our layouts are much simpler and less cluttered, I think. We can't do those neat-o printing tricks they do, either. Our interviews are usually longer, and we like to print more photos of the bands. Our record and gig reviews are much longer. We cover a wider variety of music (we try to in our record reviews at least). We have a poetry page. We don't have a lot of stuff Flipside does. I really don't have to point everything out, do I? This just bugs the shit out of me because the Krew are quite friendly with Al, Holly, Gus, "O," and Pooch and they help us a lot. Both Flipside and Ink Disease are quality 'zines. Sure we'd like to get bigger, but with our own style.

Secondly is the bullshit about us not having "ideas" about "the movement" as some other 'zine called it. The fact that we are producing something out of our own resources is a statement. Why in the hell should we talk about "unity" or "scene" or "movement?" Punk rock, and all that goes with it, is there for the individual to use with his or her own life, for better or worse. It certainly can, and should, change the individual who gets into it, but is it gonna change the world? When I think of movement, I think of the nuclear freeze or the conservative right or tons of others. What percentage of people in these movements are punks? A minute percentage. The only unity I care about is with me and my small circle of friends. The only scene I'm thinking about is my room and how I'm gonna find a stamp for a letter. If punk rock kills itself, it doesn't matter. There will always be an underground subculture with non-business types, such as the Krew, making a name for themselves and doing something that they feel is an accomplishment. To me, punk rock is a movement of change in the self and nowhere else. I hope I can be understood through this accumulation of crap. I had to get out, but I guess it doesn't matter, huh?

P.S. I've recently become a d.j. on KCSN, Cal State Northridge's station. They play "alternative rock" from 11 P.M. to 6 A.M., Monday through Saturday. I have quite a bit of leeway in terms of what I can play, so if you want to be guaranteed some airplay, send us two copies of your records out there. If you send only one, there is still a possibility I'll play it depending on whether or not Thomas gives it to me. KCSN has hundreds of listeners every night, and since it's very tough to get KXLU in the San Fernando Valley, KCSN is the area's only outlet for different sounds, including what I like to play the most of--hardcore.

LETTERS

INK DISEASE, In the last issue (#8) a letter which I wrote appeared in the letter section. It was chopped up so bad that it makes me very angry. At one point it has me saying that there is a Boise band called Confusion. While the first statement is true for Twin Falls, it is not true for Boise and State of Confusion is the correct name for that band. I also listed several other bands from that area, but they were left out.

If you are going to have a letter section print the entire letter not just bits and pieces.

Anyone who wants to get the facts about Idaho please write me.

NO ANSWERS

C/O Kent McClard
964 Mt. View North
Twin Falls, ID. 83301

LETTER FROM PUNK RECORD ASSOCIATION

P.R.A. is a non-profit organization that has dual goals:

1-To regroup as many members as possible: independent record companies, fanzines, distributors, bands, individuals, etc. and to establish a link between them, providing them with a way of communicating with each other, a way of promoting their music, and of being known to the public. We mostly provide addresses and we publish a fanzine to help promote their products and to make contacts.

2-To promote all forms of alternative music in the music scene of many countries in general, and in the province of Quebec in particular. To do that, we try to air most of the products we receive on two radio stations in Quebec, we organize gigs in Quebec city, and we also have a contact with a cable T.V. channel in Montreal and Quebec.

The concept of P.R.A. started in 1978. We started then to try to make a few contacts then, but the lack of interest and participation from the music scene made us forget the whole idea. A few years ago, the scene changed and looked more favorable to our concept, so we are trying again. We have been very active for a little more than a year now, with members in Canada, the U.S., England, Finland, W. Germany, Poland, and Italy. All our services are free.

For info contact:

PUNK RECORD ASSOCIATION
C/O Guy Giguere, Pres.
7760 Ave. Chambord
Charlesbourg, Que.
Canada, G1H 4G6

INK DISEASE,

The scene in Tampa is pretty positive. The main bands that play regularly are Pagan Faith, Rat Cafeteria, Jehova's Sicknesses, and the Pinko Bag Ladies. Also, No Fraud, from Venice, play here about once a month. Rat Cafeteria is the only one of these bands to have any vinyl out. They appear on the "We can't Help It If We're from Florida" compilation, which came out in 1983.

The Star Club used to be the place to see shows, but it had to close down because of complaints from the Steak & Egg Restaurant, which is next door.

However, there are plans for a new Star Club in the near future. This time it's going up next to the Tampa Police Dept., which is an interesting site, indeed. Some of the kids are helping out with getting the new Star Club set up, and I think that's great.

Hopefully, some of the bands here will get to release some vinyl in the future. That would definitely help the area get some recognition. Maybe 1985 will be a good year.

Before I end this, I should mention that Pagan Faith has a demo tape out. That should take care of this report. Any corrections or additions are welcome.

Take care.

Paul Hajduk / Clearwater, Fl.

We forgot to print the street number with the Juvenile Truth tape review in the last issue. So here it is: 4917 Tokay Blvd. / Madison, WI. / 53711. They're a really good young band and I don't want anyone to miss out on them.....Thomas

FRANCE

The Story of Verdun--A French Punk Band

(The following is condensed from a very long letter/bio. they sent our way.)

A series of "jams" between several musicians in 1981, formed the foundations of present day Verdun. They fondly remember their first gig in a Catholic village fair. The priest, who hired them, finally realizing they were a punk band, began to cry and pulled the plug on their set. From that eventful beginning, they continued to stir up continued controversy with "good citizens" as these anarchists, through their music, "denounced the oppression, the police state, the middle class, and the Catholic church." This caused them to have fewer places to play. a fight in a "pub" near a concert hall and bad press, resulting from skinhead inspired violence at a festival which they played, did not help matters either. By 1983, frustration and police pressure lead to the demise of Verdun. After six months of silence, a second Verdun was created. With Karl 9000 (Bass), Jean Luc (G-tar) they then discovered Kurt (Drums) and Eva (Vocals). Following a year of "problems and repetitions," they now feel, ready to bring their Batcave inspired sound out of the cellar and "play to everywhere in France and Europe." They have also released a cassette tape, which they are more than willing to trade for others consisting of underground bands from other countries. Otherwise, since postage is so expensive, it is available for five (U.S.) dollars. (For info write: Mlle Godeau/22 rue Anatole France/ 76000 Rouen/ France.)



AUSTRALIA

The local punk scene is very fragmented so it's difficult to judge how big it is. The most visible are the U.K. inspired zombie-lemmings into fashion (leather-studs-chains etc.), drugs & violence. In other words, punks with the same mentality as the average crowd of suburban meathead drunks, not interested in music/ideas so much as image & myth. Tres macho!

These people make up almost half of the audience at gigs, so friendly slamming is impossible.

I personally know only about a dozen people into U.S. music, including the members of 4 Thousand Million. That's only a dozen who have even heard of a major band like Flipper. But there must be closet fans all over because about 1000 people saw the Dead Kennedys here in 1983 and that's a lot for Canberra. Usually 200 is about the most you'd expect for a show.

There are basically two regular venues, both of which have the potential to be great given a healthy scene.

The "Boot & Flogger" is a tiny tavern that fits about fifty people inside and another few hundred out in the "beer garden." Every Monday night there is a "talent" night, where anyone can play for a half hour or so, but no one gets paid.

The B & F is a very unpredictable, but often great fun. Bands often do their first gigs and jam sessions and "super groups" abound. Last week, "X", from Sydney, were passing through town on holiday or something and did three songs on the spur of the moment, totally unannounced and with borrowed gear. Wild! But it was the usual story, great sound but no one much knew who they were, so everyone just stood still and only about two of us even clapped. Pathetic.

If some local bums played Exploited Covers everyone would go crazy! But over what? Why?

As far as bands go there are a few good non-punk bands here but only one that would be likely to make the pages of ID.

That is 4 Thousand Million. Although they've only played a few times, not yet in '85, they've been together for a while and have not been idle. A cassette has been released to a good reaction, hopefully to be reviewed by ID soon.

Other bands come and go fairly regularly--some being good enough to continue if they had the money to support themselves for a few years.

Don't think I'm being too pessimistic. There's sure to be more interest than is obvious. I think communication is probably the problem, I've got a two hour a week radio show, but a fanzine might be what's needed.

My theory is that Australia's population is just too small and spread out for much activity outside the big cities, mainly Sydney and Melbourne. But even major indie bands in Australia have to go over seas and become popular, in say the U.K., before they can get a big following here. For example: Scientists, Triffids, Saints, Moodists, Laughing Clowns, etc. are all great bands and not hardcore.

All the above bands are more popular in Europe than here, but at least they are known across the country, where as the number of OZ punk bands known nationwide is exactly ZERO. There are great bands tho'.

Anyway for info on the "big" OZ scenes I can recommend the following fanzines:

- 1) Trousers in Action c/o Phantom Records / 373 Pitt St., Sydney N.S.W. 2000 / Australia
- 2) DNA c/o The Record Factory / 6 Rundle Arcade / Adelaide 5000 / Australia
- 3) B-Side P.O. Box 166 Broadway N.S.W. 2007 [about \$3.00 (US) will get a response by airmail for all these.]

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Circle Jerks

O.K. I know nobody ever said interviewing the Circle Jerks was going to be a picnic, especially since their itinerary that day included auditioning bass players (3 in all), not wasting their valuable time chatting with the likes of us. In order to be good journalist, perseverance is the key. After nine hours of sitting in a rehearsal studio and watching ultra hip guys, that should have been auditioning for the Jimmy Buffet band not the Circle Jerks, have their moment of glory, our patience finally paid off. The only slight set back was, after waiting so long, we completely forgot our "really good questions," so we had to rely on our combined wit to make this interview live up to the standards that you Ink Disease readers demand from us. So without any further excuses... (Steve)

ID: Do you guys have a height limit in the band?

Keith Morris (Vocals): Preferably we wanted all Jewish members, but that already got shot down. (Kind of like the Ink Disease staff)

Keith Clark (Drums): We've got an in with a bone specialist, who's willing to remove up to two inches of any leg bone, of any person we have over five eight.

Keith M: Actually, what happens is, the taller people have to move more equipment, so they get subjected to more cruelty & punishment.

Keith C: You don't see them as often because they are working behind the curtains.

ID: Is that why you kicked Earl out, because he refused?

Keith M: We never kicked Earl out. Earl would still be playing with us if he hadn't been reborn.

ID: Do you still keep in touch with him?

Keith M: I haven't talked to Earl since I was in the hospital.

ID: Is he still reborn?

Keith M: Still reborn, still playing bass.

ID: What is that new song you do?

Keith M: "Killing For Jesus."

Keith C: "Killing For Jesus," definitely a wonderful song.

ID: Is that the only song where you worked out moves? Where everyone stretches their arms making a cross.

Greg: That's our only choreographed song.

ID: Are you going to do a video of it?

Keith C: That would be good.

Keith M: We had a special choreographer come



VOCALS
KEITH MORRIS

KEI

In. Wasn't that Black gentlemen the guy who used to do the Four Tops?
 Keith M: Yeah. He was the one who did Streets of Fire. He put that move together for us. It was like this, our arms were at more of a forty five degree angle. He says, "No, they've got to be up more like a cross," and it was perfect. That's all he said, really, but he deserves all the credit.
 Keith M: What did we pay him? Like fifteen thousand dollars to tell us that.
 (We had to break for them to try out a bass player)

PHOTO BY THOMAS



DRUMS KEITH CLARK GUITAR GREG HÉTSON. BASS ?

ID: I don't know about the last bass player. He had matching denim.
 Keith M: He had a Guess jacket stolen. Serves him right for wearing it to a punk rock gig. You're only supposed to wear that stuff when you go to malls.
 ID: Do you have most of the material written for the next album?
 Keith M: We've got the songs but the lyrics they're leaving up to me.
 ID: What are some of the songs?
 Keith M: "Wonderful."
 ID: What's that about?
 Keith M: Just (about) being nice, and what a beautiful world it is. It's a real silly type of song. The music is great though. It's grindy, (and) fast. Then there's a country song called "Misses Jones," which is just an observation of a family that lives next door to you. In your basic tract home area. The kids are all fucking up. The son sells drugs, races his car on Friday & Saturday nights, and ditches school. The younger daughter is always fucked up but goes to school and gets terrible grades (anyways). The parents have all these great ideas, of what they want their kids to grow up to be. They want the son to be a doctor. They want the daughter to be on the drill team or be a cheerleader. (But) they're always so fucked up that they can barely get through the day.
 ID: Has your accident inspired you to write any songs?
 Keith M: No. I try to forget about it as much as possible.
 ID: What's the status of your back right now? How long are you going to have to wear the (back) brace?
 Keith M: I hopefully have to wear it for another five months so I can collect money for disability, because I can't work, and I'm totally broke.

ID: You had a job right before this?
 Keith M: Selling fishing equipment. The majority of the work I was doing there was all physical type stuff, which, I can't do now.
 ID: Did you sue the city?
 Keith M: For what we are doing, the kind of hell that we raise, the last... We already have problems with the police, why multiply things? I could have got a lot of money from the city but the cops would just have it out for us (punks?). I mean, they already do anyways.
 ID: What ever happend to Roger?
 Keith M: Roger, I guess, is selling flowers in Reno. He's following the Marishi Yoga. Well, he's not selling flowers. He's trying to. He's giving them away at the airport.
 ID: For donations?
 Keith M: Yeah.
 ID: So, he didn't want to be in the band or you didn't want them in the band?
 Keith M: We didn't want him in the band.
 Greg: He quit, and then he wanted to come back. We said, "You can't join the band, because you quit." He just didn't learn that. Any of you perspective Circle Jerk's members, because we go through them every other day, if you quit once, you're not going to be able to come back.
 Keith M: Also, he went and saw the last Rolling Stone movie that came out and decided that he wanted to be the next Keith Richards. I mean, Keith Richards is cool but you don't imitate the guy. He imitated Chuck Berry anyways. Well, he had the lips for it.
 ID: How long has Keith Clark been in the band?
 Keith M: About eight months.
 ID: Was he in any other bands?
 Keith M: He was in a band called Megadeath, which is not the Megadeath that's on the East Coast or from San Fransico.
 Greg: (The one) from Flint Michagen.
 Keith M: He was in a band called 20/20. Their albums weren't too bad, for a pop band.

ID: How's it working out, is he an official Jerk now?

Keith M: Oh, yeah. Just a real fun lovin' guy.

ID: He seems to be the one who's auditioning the bass players.

Keith M: Well, he's really, truly the musician of the band. I like both of these guys so far. But, it's also a matter of

attitude. Dress isn't really that important. If you're good at your instrument, what does it matter what you dress like?

ID: What kind of an attitude are you looking for in a bass player?

Keith M: Somebody who has a lot of humor but is willing to solidify things and put down a real heavy backbone.

ID: How about just getting into the music?

Keith M: The majority of these people probably haven't even heard our music.

ID: Did you do that intentionally? Did you put the ad. in a place where you thought you'd get people who have never heard your music?

Keith M: We could have placed an ad. in Philosig but it wouldn't have come out in time.

ID: Have you had any girls try out?

Keith M: No, but I do know a girl who wants to. Then you get the Black Flag comparisons. "Well he was in Black Flag, and now they've got a girl bass player just like Black Flag."

ID: What happened to Alisa?

Keith M: Alisa was just a temporary type character in the band. He was just fun to play with. He was there when we needed him and it took him two weeks to learn the songs.

ID: But with Alisa you were a tight unit. I was amazed. You were just doing the tunes one after another. Wasn't that something you wanted to stick with?

Keith M: He's got the Chili Peppers, and he'd much rather play with the Chili Peppers than with the Jerks. Because the Chili Peppers are his band.

ID: I heard they were defect now?

Keith M: Defunct? The Chili Peppers. No, they are recording an album in Detroit, right now.

ID: I heard they kicked Cliff out and the guitar player quit?

Keith M: No, they kicked Sherm Dog out and got Helel from what is this, playing with them. Those guys won't break up. The only way they'll break up is if one of the guys in the band dies, or something.

ID: What would it take for the Circle Jerks to break up?

Keith M: If one of the guys in the band dies. I don't know, that's a real hard question to answer. Because you could just get to the point where you say, "I don't want to do this anymore. I don't like what's happening." Or (if) somebody quits. It's just not something

I worry about, if it happens, it happens.

ID: Do you think you'll ever be able to support yourself completely with the band?

Keith M: There was a time when we were able to do that, but we've been going through so many different musicians, people quitting, and management problems. It got the point where we just had to go out and get jobs, which, there's nothing wrong with.

ID: I've heard you have a hobby of oil painting. Is that true?

Keith M: Acrylics. Also, I was collecting comic books for a while. Pre-super hero Marvel. The Science fiction ones with all the creatures and the monsters. The good old ten centers and twelve centers. (God head) Jack Kirby and Dick Iers, my favorite comic book art team.

ID: You don't like any of the super heroes?

Keith M: Oh yeah, it's just too expensive. I used to have all that stuff, but I got broke and had to sell them dirt cheap to pay my rent.

ID: I heard you have a five foot canvas of X, that you painted?

Keith M: No... It's three foot, but it's not canvas, it's wood, and it weighs thirty pounds.

ID: Where does it hang?

Keith M: I don't have it hanging. It's not even complete. I stopped painting for three years, and it will take about another year to complete.

ID: Have you had any art shows?

Keith M: No, but I did have a painting in the California State Fair at Pomona when I was in high school. I had like twenty paintings and I won a gold medal. Have you ever heard of that magazine West Ways for the Automobile Club? They wanted to put the painting on the cover but they wanted to keep the painting and not give me any money. I said, "Well, it's a painting I can give to my parents and they'll love me for the rest of their lives."

ID: Speaking of your parents, do you still live with your parents?

Keith M: No. I wish I did, because then I wouldn't be in the financial situation I'm in right now.

PHOTO BY THOMAS



ID: What do your parents think of the band?
 Keith M: My mom loves it. She especially likes "Killing For Jesus," because she's donating all of her twenty seven thousand dollars a year to the church up the street.



PHOTO BY THOMAS

My dad gets a kick out of it when any of his friends come in and say "We saw your son on television," or "We heard his record," or "Our daughter thinks your son's cute," or whatever. He gets a kick out of that, but otherwise he says "You're just going to end up being a bum. You're going to be standing on corners someday. You think you can go places with this music, but you're going to have holes in your pockets. You're gonna reach in there to fish out fifty cents to buy a coke, and your gonna go 'Well, I'm just wasting my life away.' You should go back to school, and learn to be a real musician."

ID: Does he give you incentive to prove him wrong?
 Keith M: All the time. That's what "Letter Bomb" is about.
 ID: Dedicated to your father?
 Keith M: Well, that's who I wrote it about.
 ID: What does your father do?

Keith M: (He) sells fishing equipment.
 ID: What do your parents think of the band?
 Greg: They like it. They always come and see us.
 Keith M: Why do you wear glasses?
 Greg: Because I didn't wear my contacts tonight.
 ID: How's your budding movie career working out? (Talking about Repo Man)
 Greg: Paramount wanted to sign me for a five year contract but I said "No way dudes. I'm in a band."
 ID: What is the status of Bad Religion?
 Greg & Keith M: This is not a Bad Religion interview. It has nothing to do with Bad Religion.
 Greg: They're alive and well, living in Detroit.
 ID: What is happening with your label?
 Keith M: There is no label, right now.
 ID: Did that collapse? What then is LAX?
 Keith M: It's an airport down by the Marina.
 Greg: Down near Inglewood and El Segundo.
 Keith M: Our management company had a record label, and they supposedly talked to all these other record labels, and nobody wanted us after we sold fifty thousand copies of two albums.
 ID: You didn't even try Mystic?
 Keith M: Mystic could have been probably better than LAX. Anyways, they filed bankruptcy and said, "We sold ten thousand copies." They're not pressing the record anymore.

CIRCLE JERKS

ID: Do you feel like your record labels are cursed?
 Keith M: Frontier just got picked up by Island Records.
 ID: What are some of the bands you're following, I've seen you introducing the Replacements and the Nip Drivers?
 Keith M: The Nip Drivers are a good band, the Replacements...
 ID: Do you think the singer of the Nip Drivers sounds like you?
 Keith M: I hope not. I mean, who would want to sound like me?
 Keith M: So, what made you want to start your magazine?
 Joe: The hall of fame, maybe.
 Thomas: Well, a lot of the bands we liked didn't seem to be doing much. They seemed to be playing the Cathay on Tuesday night and nobody would show up. There're a lot of good bands in the United States that don't get a lot of publicity.
 Steve: And generally free records and in's at shows.
 Thomas: After four years, we get three free records.
 Joe: We get to go to secret auditions and check out the new talent.
 Brady: We get to help choose band's new bass players.
 Joe: Check out the new talent and give the thumbs up. Mold the Circle Jerks into what we want you to be.
 Steve: See we're the fans. we have a perception of you. If you don't meet the perception...
 Joe: We'll give you the thumbs down, and you know, you're out on you're ass.
 Keith M: O.K. So, are you going to start a television show on Saturday afternoon, "Rate the Bands." Thumbs up or thumbs down.
 Joe: We're going to have El Duce and Run D.M.C. (Break for another bass player)
 ID: What motivates you to tour?
 Keith M: It just gets boring around here.
 ID: What was the best drummer you've had?

Greg: John Ingram. The best drummer is Adolf.
Keith M: Adolf T. Borg.
ID: Who's he?
Greg: He's sittin' right here, the man in the purple and maroon. (Keith Clark)
Keith M: He's our favorite.
ID: Can he beat the flamboyancy of a Chuck Biscuits?

Keith M: Chuck's got a lot of flamboyancy to beat.
Greg: He doesn't stick his hands up in the air, but...
?: He doesn't sit as high.
ID: Now that he's (Chuck's) the drummer for the Dead Kennedy's...
Keith M: He's only going to play like eight shows with them on the East Coast.
ID: That's his limit, I think. He never plays that many shows with one band.
?: What happened to the Black guy?
Keith M: From what I hear Peligro got thrown in jail, when he got out he disappeared. That's when they asked Biscuits. So, Biscuits has made his rounds. He's played with Black Flag, D.O.A., Circle Jerks, and now the Dead Kennedy's. He couldn't play in the Sex Pistols, the Clash, or the Damned.
ID: So why don't you have an MTV video like Suicidal Tendencies? Didn't D.O.A. also do one?

Greg: Do you have a couple of thousand dollars?
ID: The Minutemen did one for two hundred dollars and it got played on a Sunday.
Keith M: They have a new show on now, for new bands, that wouldn't get shown on their regular rotation. (Doing the voice) Earnest Angely is the host. He wants you all to watch because it's such a beautiful program. He wants you all to come down, sit in the audience, and pay your thirty five dollars.
ID: But what's the Circle Jerk's diet? Do you have a special diet that makes you like you are?

Keith M: Lately for me it's been burritos. Mexican food. Everybody eats different things. I mean, he (Greg) doesn't eat vegetables.
ID: What do you eat, Greg?
Keith C: A lot of pork links.
Greg: My favorite food is sushi, and like pork...
Keith M: Pork chops.
Keith C: I get fed intravenously with butane bottles.
Greg: He's a pizza man, he delivers.
Keith C: I can out eat anybody on a pizza.
Greg: I like pretzels. O'Grady's are the best. Au-gratin style.
ID: You're the second band to say that (M.I.A. was the first), and we have to figure out how to spell it. (he spells it) Is that right?

Greg: Yeah, man. I won a spelling bee in elementary school.
ID: Would you do a "We are the World" type of punk song.
Greg: Only if it were supporting the Americans starving.
ID: If the Circle Jerks ever broke up would you think of joining Black Flag again?
Keith M: The thought has actually crossed my mind quite often.
ID: Have you seen them as an instrumental group?
Keith M: No, I've heard not to go see that. What's your opinion on it?
ID: (Steve) I haven't seen them as an instrumental, but I think they are pretty awful.
Greg: Have you seen their live video?
ID: (Steve) Yeah, "Slip It In" that's pretty terrible.
Greg: It's all guitar.
Keith M: Let's not say derogatory things about other bands.
Greg: I'm a critic and I didn't like their sound mix. Just like in Spinal Tap. "You can't hear the lyrics, they should have recorded it in Doubly."
ID: Were you inspired by Spinal Tap?
Greg: Always. They are my favorite band. My parents used to listen to them when they were the Temsman.
Keith M: I still think the best band around is the Bronski Beat.
ID: They broke up.
Greg: No! I had tickets to see them.
Keith M: (Laughs) They were supposed to open for Madonna.

ID: The Beastie Boys are instead.
Keith: That's why they were out here! They played the other night at this party down in Venice. I actually got to sing a few songs.
ID: How were they? Did they play all rap?
Keith: No, no. I tried to get them to play "Louie Louie" and "Wild Thing."
ID: What are your favorite cover songs, to play?
Keith C: "Having My Baby"
Keith M: "Greensleeves"
Keith C: I like a song, that I know all of you are very familiar with, by Bobby Goldsburrow, called "Watching Scotty Grow."
Greg: Bobby Goldsburrow is happening, but he sings Country Western now.
Keith C: But, you didn't hear him do "Watching Scotty Grow." It's really a

fabulous ballad.
ID: Are you going more of a heavy metal direction with your music?
Keith M: Sludge.
Keith C: Rotcore.
ID: What are the sizes of your shows when you tour in Oklahoma?
Keith M: We average about three hundred people in places like that.
ID: On tour what was the worst turnout you ever had?

Are We There Yet ?

Greg: In Memphis.
 Keith M: We drove for eighteen hours to get there. The Ventures had played the night before, so there was all this sand in the parking lot. Part of their contract was there had to be sand inside the club. The only people who showed up were all the people that worked at the club, and five other people.
 Greg: It was in 1982 though.
 ID: So you had a nice practice session?
 Keith M: We actually had a really great time, because Lucky and I traded places. I played drums and he sang. It was fun.
 Greg: They said they wouldn't pay us because we didn't play our designated forty-five minutes?
 Keith M: The guy behind the bar sat there and timed us. There was a contract that stated we were supposed to play like an hour, and we played forty-seven minutes. He said, "Guys you're thirteen minutes short. I'm not going to be able to pay you tonight." We said "Well, fuck you," and we got back up for another thirteen minutes with just Lucky singing.
 Keith C: Did they pay you then?
 Keith M: Yeah, he payed us. The crowd response was just overwhelming. They were all standing in their chairs.
 ID: How long has it been since the last time you toured?
 Greg: January.
 ID: Where was that tour to?
 Keith M: To the East Coast. It was a quick little two week type thing.
 ID: Were you packing them in?
 Keith M: Could you rephrase that? We're not homosexuals.
 ID: Were there a lot of young males at your shows? Young bald males in tight pants?
 Keith C: What we do to young males that come to practice is... They come and ask us intelligent questions.
 ID: We're here to interview Motely Crue. How come no spandex, come on?
 Keith M: Where's your spandex?
 Keith C: Have you ever seen Deliverance?

Keith M: Yeah (laughing), make 'em squeal!
 ID: What do you think about the possibilities of getting a girl in the band?
 Greg: Never.
 Keith M: De-bor-ah wanted to try out. But she'd kick all of our asses because she's a big girl.
 Keith C: Carol Kay, we want Carol Kay, right now.
 Keith M: Who's Carol Kay?
 Keith C: She's the girl who played on all the Jackson's hits. (The bass player)
 Greg: Robin Ford on guitar.
 Keith M: Russ Kunkle on drums.
 Greg: Karen Carpenter.
 Keith M: Karen Carpenter, would be a fine, fine drummer to have in this band.
 ID: You could just kind of have her lying on stage.
 Greg: Use her as a drum stick.
 Keith M: We could dress Greg up in drag and I could have been the only... Well no. I'm sure there's a band that's all female with a lead vocalist that's male. He's a wanna be female... He's playing in the band because he wants to make it big so he can afford to get a sex change.
 (The next perspective bass player walks in and it happens to be the Guy who played Kevin in Repo Man. He also played in the Juicy Banannas. They played a song in the movie called "Bad Man.")
 ID: What are the most beers you've drunk in an entire evening.
 Keith M: When I worked (as a roadie) with the Comadors we used to have barrels of beer backstage. It was probably fourtyeight.
 ID: What was the longest period you were on the wagon?
 Keith M: Sixteen years (ha ha). Two months.
 ID: What caused you to fall off the wagon?
 Keith M: Girl problems.
 ID: (To Kevin) Don't you think the Circle Jerks are beneath your talent and your potential, since you're a big fucking movie star?
 Kevin: Get out of here man, I'm broke.

REPLICATED

OFF THE PAGE AND IN YOUR FACE



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AN UGLY AMERICAN



AGNOSTIC FRONT at 12XU, 4-21-85
by Steve Alper

Considering myself an open minded person, I approached an Agnostic Front show with prejudice and apprehension. Being the center of much racial controversy (well at least in print) and having blantly violent overtones, I had no trouble in justifying why I need not witness or take part in an obvious carnage. After all, wouldn't just going to a show like that contribute to the most undesirable elements that hardcore has had to offer since the doning of the kilt, least of all promoting such a band in print. I felt my place on a Sunday afternoon would be better served frying ant colonies with a magnifying glass in my backyard. Then they're is that element of me that slows down with fascination on the freeway when passing a pickup truck with six kids and a dog riding in the back, that had over turned, spilling its contents on the number three and four lanes. So in spite of contrary feelings, I along with Thomas and the Flip Side crew headed east to Pomona.

When I got there I suddenly felt as if my hair had grown out past my shoulders, but not long enough to cover my Led Zepp t-shirt. The sense of being out of place quickly over took me as I entered 12XU and eyed nothing but wall to wall skins (females included) forming a moving mosaic of flesh and tatoos. Alright, so I came expecting the worst and that is percisely what I found.

Now that I was dead meat, it no longer mattered that I had yet to hear the new Big Boys record. This was of no importance.

The Moment Agnostic Front hit the stage, the crowd had other things than poetry and quiche on their mind. "Let the games begin," yelled a 6 foot 5 pair of red Dr. Martens to my immediate left. As soon as the first drum beat rang out, the bodies start moving. Every skin head's wet dream came true, every preconcieved prediction of anarchy in Pomona became reality. What Maximum Rock and Roll had been preaching was right, this band is a menace and capable of creating mayhem with the flex of a head. Also, what I also began noticing is these guys are good and damn entertaining to boot. After much moving, shouting, sweating and very little blood letting the show ends, only because the singer had to catch a plane back to NYC that evening. I came expecting satanic nazis that would have made it perfectly justifiable for me to expose in print just how putrid this movement really is. Instead I'm faced with the sad and confusing task of accusing Agnostic Front of not living up to my predetermined expectations of violence and bigotry. The only thing these low lifes have to offer is the ability to generate some pretty decent punk rock. I guess I can't have everything.

LIVE '85

AGNOSTIC FRONT

THE INSANE

PHOTO BY THOMAS

Social Distortion, Redd Kross, SSD, Mad Parade & Uniform Choice at the Olympic Auditorium--March 25th, 1985 by Steve Alper

This was to be Goldenvoice's most daring show in quite some time. The allure of an English band, namely the Angelic Upstarts, was not to be. The Upstarts had been on and off again for over a month, due to visa problems. Finally, the band cancelled out

entirely. So what remained was four good local bands, and the rarely heard or seen from, Boston's SSD. With this premise in mind, I broke my six month abstention from attending "Major Shows" to see if an audience could be drawn for something that was not of the English variety. Well my faith in the fellow punk has been restored. With 3000 + attending the show, there is proof that there is still a market for bands even if they happen to be from your own suburbs. Enough of may useless editorializing, onto the subject at hand, the bands.

Up first was Uniform Choice, from O.C. They were allotted the traditional 34 seconds to play between 8:00 & 8:01, so most of the crowd was still at home munching down (burp) their Swanson's Hungry Man T.V. dinners by the time the band finished their set. I was able to see their last third, or 17 seconds, which showed an impressive display of thrash, reminiscent of Minor Threat. No judgements can be made at this point about U.C., but what I did see looked pretty promising.

Well by now the bulk of the audience had found their way inside for Mad Parade. I have to admit, even though the band has been around playing in L.A. for over two years now, I've never seen them perform. All I can say is "Wow, was I impressed." It's very rare that I see a band for the first time and just get blown away from the onset. Every

song seemed to click with power and intensity. Their opening song, "Court Jester," starts out with basically drums and vocals. That really took a lot of guts on the singer's part to pull it off without sounding weak kneed or contrived for such a stripped down opener. The rest of Mad Parade's set consisted of material mostly off their new album. Their songs and stage presence is reminiscent of the early Damned, but without appearing too cliched in the process. These boys may only be from Covina, but the usually hard to please Olympic crowd treated them as if they were the headliners from South Brixton or at least El Monte.

It seemed all to fitting that SSD were the next band to play, because they served to ironically illustrate two bands moving in opposite directions. SSD were mercifully playing their final event. That's right, this was their final swan song, at least under the banner SSD. It was amazing to listen to such a loud display of endless guitar solo's that didn't stop ringing in my head for two days. Halfway through their set, the audience not only ran out of patience for such rocker antics, but also butane for their Bic lighters. In certain respect, I admire SSD for having the ability to change their sound from straight forward power rock to music that would alienate even Black Flag. Well, at least they left without the possibility of feeling nostalgic. When my grandchildren dig out my old "The Kids Will have Their Say" L.P. and ask me if they were better than Hall & Oats, I'll just smile and say SS Who Control?

With explosions, lazerbeams, flash pots, glitter and spandex the infamous Redd Kross made their way to the stage through a blanket of swirling fog that brought visability down to 3 feet. From there first onslaught of "Alright, is Patti Davis (Reagan's Daughter) here tonight? We're here to rock because we

love you all!" Redd Kross proved what Tony de Franco, Kiss, and Linda Blair stood for in the seventies wasn't all in vain, in the eighties. There is still room for meaningless excess in the world. The only problem, which never really made any difference, was Steve & Jeff McDonald's guitars never seemed to be plugged in, and when they were, the only thing coming from them was feedback. By this point, the audience didn't seem to mind, for they were in a hypnotic trance, tossing flower petals towards the stage and rotating their heads like Rain Birds against the the plush hillsides of Pomona.

Even though Social Distortion had yet to play, my mind had been thoroughly blown to the point where all I could say was, "Chocolate Chip Muffins and Celery Soda at Gorky's." So with that thought fixed in my brain, I called the evening a success, and cursed myself for enjoying a Goldenvoice show.



Blue Cheer, Redd Kross, White Flag, Soldiers of Fortune at Fender's Ballroom by Brady

This was my first venture down to this Long Beach club. I thought it was okay, but not much in atmosphere, y'know? One buck cokes and one particularly macho asshole of a bouncer were the only downers. On to the matter at hand...

Soldiers of Fortune--very confusing, but in a great way! Their first few songs were metallish psychedelia of the rocking kind which were pretty good, but then one of the guitarists put down his guitar and the rest of the set was mostly punky-hardcore tunes! One of which could've been a dead ringer for the Adolescents. This was strange in particular when looking upon the balding, bearded deadhead of a bass player. They were cool, and I'd like to see them again.

White Flag--AS USUAL, White Flag was nothing short of great. They weren't as wild physically as I've seen them (once at the Cathay there was a huge pile up on top of Ozzy Youth leader, Al Bum), but they played like hell. Only one peeve-- why don't they play "Rip It Out" anymore?

Redd Kross--Dressed like psychedelic explosions, the mighty Kross sprang forth on the ravenous crowd! Even though the McDonald's looked like the Partridge Family on a very bad day, and guitarist Robert was wearing psycho-spandex and an American flag,

eyes were turned to the brand new drummer. The man is a hardcore glitter metal dude with styled hair, spandex, and lipstick. I wish him luck the next time Redd Kross plays on a punk bill when some hardcore thrasher dudes see him (which was soon since R.K. was billed with the S.D. & SSD the next night!). Anyway, they did their usual axe jamming of old and new stuff, though "Deuce" was noticeably omitted.

Blue Cheer--With dry ice, strobe lights and, yes, even a psychedelic color wheel emitting amoebas on the crowd's backs, Blue Cheer came out of the time tunnel and landed in Long Beach, 1985. The two non-original members, the guitarist and drummer, dressed in loincloths, were superb musicians. The guitarist did a good job of keeping the abundant solos different sounding each time. As for the original member, bass and singer

Dickie Peterson--well, he didn't look so hot. I mean his playing was fine and his voice has that rough quality you gotta love, but he sure didn't look like he was enjoying himself. The guitarist yucked it up a lot as Peterson stood around looking sullen. Kind of scared, to tell you the truth. Their set included every song from the Beast Is Back except for "Babylong" (one of the best) and a very long blues number with enough screeching guitar stroking to make Greg Ginn go new wave. Well, their set was good, but not very enthusiastically received by the crowd which was noticeably thinner than during Redd Kross' set. I hoped they are not discouraged

though, and go on to create some new material which could bring the popularity they once enjoyed.

Thank to Dave of Sluglord Productions for not only putting on the great show but for putting Ink Disease on the guest list.

PHOTO BY: JOE HENDERSON

Nip Drivers, Haircuts That Kill, Grandpa becomes a Punks, The Butchers at the Anti Club 4/5/85 by Brady

The Butchers sounded rather simple and nondescript. They did a cover of "Undercover of the Night" by the Stones. Not much to report here. Maybe next time, fellas.

The next band up, who we'll call G.B.A.F. and give Thomas a break on the word processor. They were another rather simple droning-type band. The kind that make you think, "Why are we they up there and I'm down here?" They threw out some cool G.B.A.F. collectibles like maxi-pads with their logo on it, but I just know that singer thought he was Sammy Hagar, with that Mike-On-A-Headband. I know it.

The place was packed by the time Haircuts That Kill began. Two drummers provided the funky jungle beat, over which a steady onslaught of electric noise relentlessly hammered away. I thought they were pretty cool, especially the hot "Uh Oh, Sergio" cover tune.

At 12:30, the Nip Drivers were ready to blow the sucker M.C.'s and rock the house! They did most of their jammin' tunes, opening with "Fox on the Run" and ending with "Bad Trip." To know what they were like, just imagine this--the Merry Melodies gang (y'know Bugs, Elmer, etc.) playing hardcore. I won't say who's who, but I do have a bone to pick with Mr. Mike Webber. Mike, every time I've seen you play, you wear very loose fitting pants with no belt so that with every spasm you have those fuckers drop and we get a peek we weren't expecting. Why don't you just come out, nude, you exhibitionistic freak so we can see that luscious bod, dude? 'Nuff said.



Philsbury Hardcore / Public Humiliation / Hvy Drt / Twisted Homeboys / Doggy Style at the 12XU Headquarters / April 5, 1985 by Thomas

We arrived late, as usual, after the forty minute drive from L.A., to find we had missed the two openers, **Philsbury Hardcore** and **Public Humiliation**. **Hvy Drt** was just jumping into their set as we made our way to the front. Their singer, with his face turning bright red, seemed almost a caricature of a punk rock singer. The herky jerky hand gestures and constant movement reminded me of Jello, as did his vocal style, with the way he phrased the lyrics in diabolical 0000hhoooo 000hooo's. He was constantly changing position as if he were trying hop up to see over a wall. Their wonderful music, with a two guitar attack, including one Frank Agnew, also has that metallic ring reminiscent of the **Dead Kennedy's**. They're recording now, and I'm looking forward to seeing what they can do. (Well kids, wait not longer. **HVY DRT** is out on vinyl.)

Then came **Bronson**. Oh no, I mean **Twisted Homeboys**, definately looking the part. They played a real short set of about four original songs. With the stage name **K-dog**, their singer, a mean looking, but extremely cool Mexican (He's the 12XU doorman and helper extraordinaire), added the needed element that got them up and over the top. He paced the stage, swearing obscenities,

punk gangs) called "**Gang Bang**." The guitar player, **Jose G. Gonzalez**, wore his cap brim turned up so he "could store his tacos there." **Carlos de Wetback**, aka ill' **Bill**, **Philsbury Hardcore's** singer, played bass, but the music was secondary to the appearance and lyrical content, you know, the message of the band, although the drummer was raging anyway. As **Carlos** said, "We want to tell the youth to have fun and they don't have to get fucked up

DOGGY STYLE

PHOTO BY THOMAS



like "**Pendejo**," and wore a giant trench coat and hair-net, which really made **Joe's** day. In a quickie conversation with the "**Boys**," **K-dog** said, "The band is basically for fun," and "All you homeboys have to stay off dust, man, because that shit makes you crazy. You go out and kill other Vatos, and you end up in the can, **Homes**." They played their theme song that went something like this: "We're the **Twisted Homeboys** / We're a new kind of Fear / We cruise **Holt Blvd.** in our 57 Chevy / With a **King Coke**..." They also have an anti-gang violence song ("real gangs," not just

doing it. They can just have a good time on **Gatorade**."

Last were **Doggy Style**. They have a lot of personality, especially the singer, who does various mime type antics (mostly of dogs), like getting down on all fours facing the drum set and growling at himself in the bass drum's reflection. The best thing about them is they really get the audience involved. With the doggy hops, humps, and most of all the doggy piles, with some twenty odd people. They're the best, and I couldn't help but join in. You gotta see it, seven foot high piles right on stage, and that's no shit. Sing-a-longs galore, including the **Straight Edge** must, "**Steppin' Stone**," to go with the tons of originals they have. Fast and ferocious, but it all went by me too fast. Over by twelve! I must see them again.



PIC BY: JOE HENDERSON

VANDAL'S

loose a non-stop golden shower of hits. I, along with the rest of the audience, could not believe the energy spewing forth from the band, which breathed new life into their well-worked-over set. I am anxiously waiting for some new material.

After a lengthy wait, the Dickies demonstrated how close to rock bottom they have actually reached. Highlights of their ten minute set included, "Nights in White Satin," a few jokes well past their prime, and a broken bass string. Investigative reporter, Steve Alper, tracked down a visibly shaken Leonard and subsequently learned that the short set had something to do with his accidental navigation onto a freeway off ramp, while desperately searching for this very show.

The Vandal's definitely got a yawn due to the incredible lack of energy upon the part of the band, matched with Joe Escalante's substandard drumming ability. Even Stevo was a rather lackluster individual except when he shot toy darts at the audience or when he danced with a five year old kid who had hopped on stage. Fortunately, for the pint sized punk, he did not get the pile driver treatment, if you know what I mean. Anyway, a string of "novelty hits," such as "Hocus Pocus," "Urban Struggle," and my personal favorite as a Gargoyle charter member, "Big Brother vs. Johnny Sako" saved their set. Actually the real action of the evening, as well as a wonderful display of tax dollars at work, was demonstrated by the seemingly complete Cypress Police Department who, fromed a gauntlet, which everyone had to pass through to get to their cars. If anyone in the crowd approached too closely, they were severely reprimanded by the various law enforcement officials in their best Jessie Ventura imitations. Also, police in squad cars were stationed in various strategic locations through out the campus, such as directly in front of an outdoor handball court so that smart punks could lob bottles at 'em over the other side of the court in relative safety. Brilliant!

PHOTO BY: AL FLIPSIDE

Pro Reagan Rally (this is the truth) with the Vandal's, Dickies, Circle Jerks, and more at Cypress College by Joe Henderson

If you take the L.A. scene report in Maximum Rock 'N Roll at face value, you are getting a very narrow view point, typically biased in favor of the author's friends who are presently in bands. Therefore, this issue, we are placing emphasis upon our live section ramblings. Luckily for us, since the scene is bursting with activity all through out the South Land, we can actually be choosy in the gigs we cover. This is a very welcome change from the monotonous "this week at the Cathay."

Anyway, after a slightly mediocre dose of fast food taquitos (at a location "O" recommended by the way), we arrived at Cypress College, amazed at the enormity of this huge multi court basketball gym, with close to a thousand trendy people milling around outside. About the time we over came our shock, The Circle Jerks took to the stage. Despite the fact that Keith Morris sported a nifty back brace, which constricted his movement, he was otherwise in fine form as was the remainder of the Jerks (including a fill-in Flea on bass), who effortlessly let

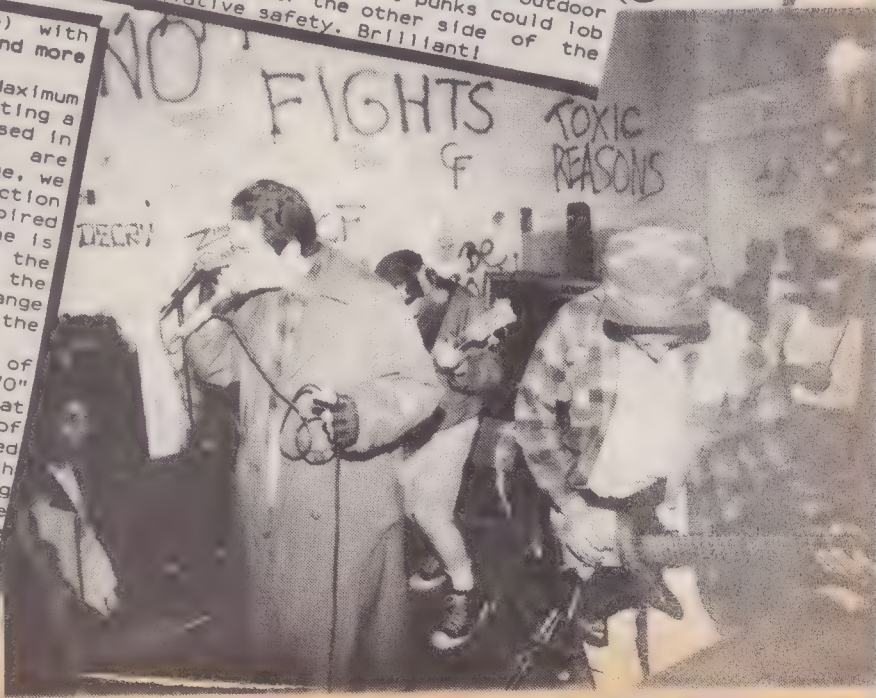




PHOTO BY THOMAS

D.R.I., DR. KNOW, BLAST, & U.P.S. at the Sun Valley Sportsmans Lodge. A 12XU production. 5/24/85 by Brady

U.P.S. were ultra-fast, heavy thrash. The music doesn't have much in terms of personality, but your eyes stay glued to the multi-tattooed skinhead who fronts the band. He seemed awkward on stage, but screamed his lungs out, almost to the point of a nervous breakdown. An intense spectacle.

After hearing raves from some friends about Santa Cruz' **Blast** I was expecting God. What I got was good, but not great! The influence here is **Black Flag's** brooding rhythms and **SSD's** sonic barrage. This is a potent mix and I was blown away at first, but some songs

lasted too long, deadening my senses. Still, this is a very promising new band!

Dr. Know's sound has really metallicized. Very fast speed metal bands, like **Slayer**, came to mind as I watched them. Most of the material is good, with a new one called "Burn" doing just that. The only thing I didn't like were Kyle's vocals, which sound a bit high pitched and screechy to me.

Next up were **D.R.I.** who did their usual forty plus song set. They did all perfectly, with lots of power. Some new songs, too. One of which was an incredible, throbbing seedmetal tune I can't wait to hear on record! Perhaps a slightly altered direction from the fastest band around?



PHOTO BY BRADY RIFKIN

D.O.A., DICKS at the Lingerie
May 20 1985 by Steve Alper

Los Angeles is the only city south of Vancouver that actually has the good sense to support the ever enduring D.O.A. with radio airplay, or so says lead snot shooter and sometimes singer, Joey Shithead. If this is the case, then where in the hell is everyone? Forty people is pretty insignificant when you've got two great out of town bands that play this city maybe once a year. So it was an over 21 club on a Monday night and the show had not been properly advertised, but were talking about D.O.A. and The Dicks, two bands still worth the price of admission even if they are only North American. So much for the club Lingerie's stab at "adventurous booking." I guess we'll just have to be content with the Pandoras.

Anyhow, the Dicks seem to get better

every time I see them (which in actuality is only twice). From their vague message of "The Dicks Hate Cops" to "I Hope You Get Drafted" the band never loses sight of who the next shot will be fired at. The music that back up the Dicks convictions is just as tight, while still maintaining a playful rapport. The balance serves well in creating a mix of politics and humor that doesn't come off as being heavy handed. One thing that sets the band a part from most is that each member looks so different from the next. It's hard to believe that they're all playing the same music. In any account, the odd mix suitably creates a backdrop that centers on themes of struggle and alienation.

Not since their soldout show at the Olympic last year have I seen a band that matches the visual and musical tightness of D.O.A.. However, it's only in a club setting that you can begin to realize just how amazing these ex-lumberjacks are live. When you get close to the stage, it's virtually like being beneath a waterfall of sweat and phlegm. Even though they played to forty people, there was no holding back. I now understand why the band does a cover of "Singin' In The Rain." D.O.A. plays with as much or if not more intensity in '85 as they did during their "Hardcore '81 Tour." After living in a van for most of every year, I would imagine one's sense of enthusiasm might diminish some what, but this isn't the case for D.O.A.. They play all their hits, done in versions even harder and faster than those on vinyl. As is the case with the Dicks, there is plenty of power and solid musicianship that backup the ever constant flow of sweat that has enabled the group to sustain its presence on the hardcore scene without need for compromising their original full on assault of the Spandex and "Welcome Back Kotter" era.

C O C

Corrosion of Conformity at the Flash Dance
by Joe

Making it to the show was incredibly difficult for myself since I was battling a bout of the flu that night. Since I didn't want to miss one of the premier hardcore

bands in the country, I rested up all day and brought along a "first aid kit" consisting of Cotylenol, Vic's Formula 44D, Generic Aspirin, and a whole bunch of necessary stuff to keep me going. On the way to the Flashdance Club in Anaheim, Thomas, not understanding the suffering I was enduring, grew considerably angry with every whiff of nose spray I took. I uselessly tried explaining to him that if Ian MacKay had a head cold, he would probably be goin' at it himself. On the other hand, Brady, who was very interested in the alcohol content of my 44D, kept sneaking sips because he felt "a chill in the air."



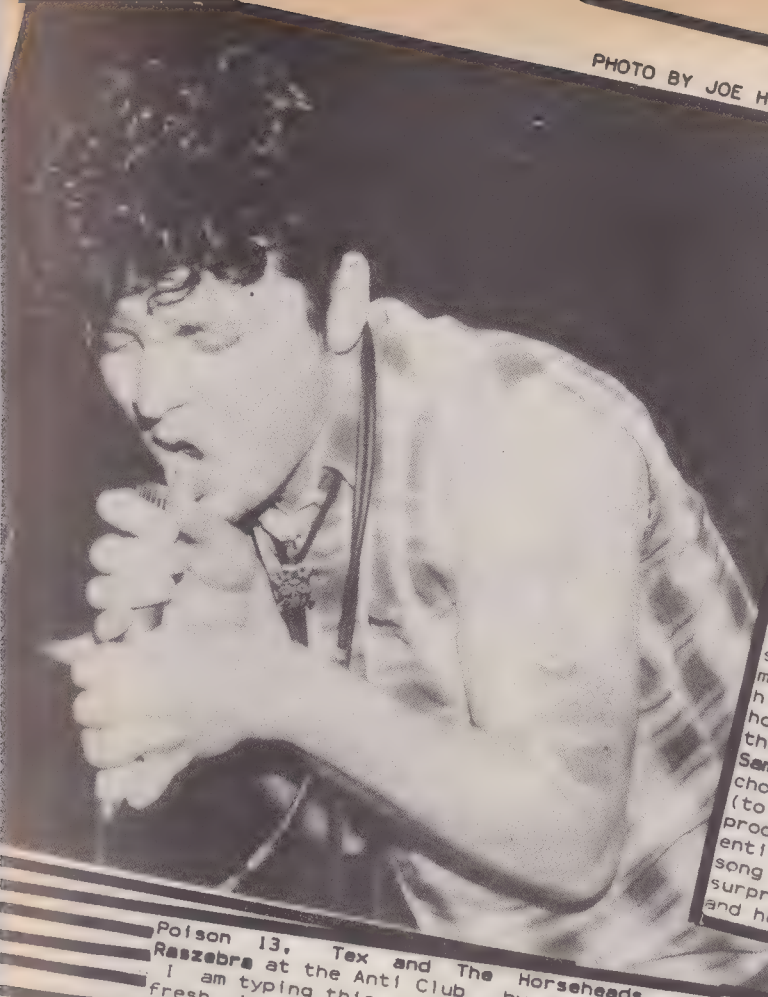
PHOTO BY THOMAS

As we walked over to C.O.C.'s graffiti covered van and noticed the length of their hair, we began to believe the various rumors that these Metal Blade recording artists have gone the same way as S.S. Delusions of grandeur and other former great bands. Sensing our apprehension, the band's guitarist, Woody, joked about how excruciatingly long his solos were going to be and how excited they all were about venturing "into a new direction."

Crossing our fingers, we ventured into the club just as C.O.C. took to the stage. From their first song "Indifferent" all the way to the Ramones classic, "Suzy is a Headbanger," an hour later, I, along with the entire audience were totally impressed. Even those, who are usually on the placid side at shows, like Bob Fartblossom, were headbanging with incredible, never before seen, ferocity. The charming bassist of the Pig "we are not a gang" Children was so moved by C.O.C.'s musical onslaught that he spent all his hard earned money on beer just to pour it over the entire audience.

Corrosion's Bassist, Mike, who has taken over the vocal chores from Eric, is an excellent replacement with his powerful bellowing. Despite the fact that he is tied to the microphone and can't display as much energy, at every available opportunity, he jumped around like a psychotic mad man. In fact, after a few songs, I did not miss their former singer and with his Henry Rollins' theatrics. I am sure the rest of the band, who are a happier, tighter and more energetic as a group, feel the same way, since they no longer have to deal with the "animosity" which came along with Eric's presents in the band.

PHOTO BY JOE HENDERSON



and I can taste the Fatburger I had before entering the Anti Club. Although I missed the opener, **Raszebra**, while I was munching on french fries and listening to Al Jolson on a certain Fatburger's juke box, I did arrive in time to catch **Tex** and the **Horseheads**.

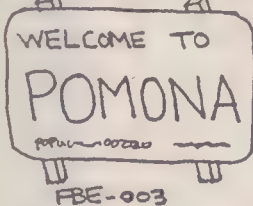
Although I am not an expert on them, since I do not have their record and I haven't seen them in about a year, I was really impressed with their cowpunkish musical style. The incredible amount of sleaze emitted by the band just blew me away (as would of **Tex**, if I hadn't kept my wits about me). I mean **Tex**, in her ripped black lingerie, was doing somersaults with a Budweiser in one hand and her crotch in the other, while their guitarist was trying to sing with a dangling cigarette in his mouth.

After a short wait, **Poison 13** took to the stage and blasted through their rock-a-billy inspired set. Live, they are not nearly as polished as their epic record. In fact, I could not believe how they created some semblance of unity while each individual member attempted to out blast the others with his own brand of noise. I am not complaining however. This added a lot of energy, much to the band's (and my) benefit. The entire **Samhain** crew was gleefully singing the chorus' to "Die for Me" and "One Step Closer (to my Grave)" along with Spot, **Poison 13's** producer, who was bouncing around for the entire set. After extinguishing most of the song on their record and playing a few surprises, they finally ran out of material and hesitantly called it a night.

Poison 13, Tex and The Horseheads, and Raszebra at the Anti Club by Joe
I am typing this review while it is still fresh in my mind. My ears are still ringing

poison 13*

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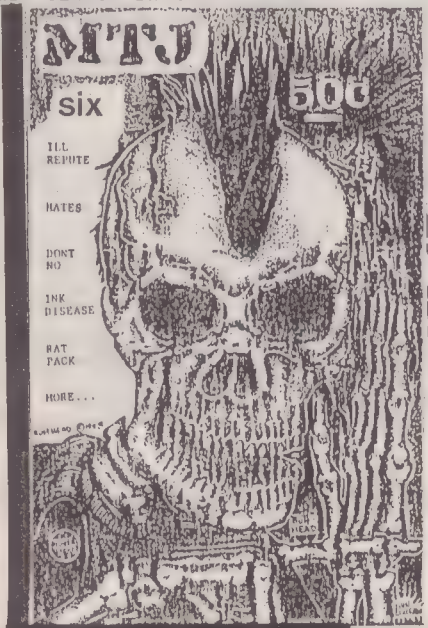
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CONSIDERING ALL THE GOOD THINGS THAT ARE HAPPENING IN PAMONA, THIS PUBLICATION DOES NOT QUITE MAKE IT. FROM MY LITTLE CONVERSATION WITH THE EDITOR, BILL TUCK, THIS ISSUE WAS BASICALLY INTENDED TO COMPENSATE THOSE WHO PLACED ADS IN THE NOW DEFUNCT, BRAIN STORM. BILL HAS HIGH INTENTIONS FOR FUTURE ISSUES, SO I WILL HOLD JUDGEMENT FOR NOW.....JOE

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MUSICAL SUICIDE

MUSICAL SUICIDE

Interview by Shane Williams
Interviewers: Ken Hughes, Krisan Gurr

The following interview is the product of a few months correspondence back and forth between me, Shane incarcerated music enthusiast; Jakki, bass player and prime mover in M.S.; and Steve Alper the editor of this fine rag. I got interested in M.S. when the editor of Sub Cin fanzine, Bill Igerent, also singer for M.S., sent me their l.p. on tape. Then I read that he had given up in punk, and not quite believing it I wrote him, and sure enough he'd thrown in the towel and was bitter but recommended I write Jakki to hear the band's side of the story-which I did. Now I think M.S. deserves to be read about because of how much they've put into the their scene in Cincinnati and the fact that they're putting most of their money and free time into vinyl and touring. Cincinnati has lots of neat little zines but nothing that will get them well known in the cities they'll be touring soon. So if nothing else, I hope this interview inspires people to catch their show whenever they come to town. And if any of you go to Cincinnati check them out. Thanks again to the band (who has gone through a couple more changes since the l.p. came out but who have a solid musical nucleus-the singer in this interview used to sing with Red Zone out of El Paso) and to all of you who bother to read this.

Musical Suicide are: Ben "The shred rat" Shipman-Guitar, John Williams-Vocalist, Paul "couch" Grisar-Drums, Jakki Repellent-Bass.

KEN- I want a short history of the band, as far as it's origin.

JOHN- I'm John Williams, and I'm only 4 and a half years old.

KEN- What was your first show?

PAUL- Circle Jerks, at the Jockey Club, November 15th, 1983.

KEN- Was Ben in the band at the time?

JAKKI- No, he was out in the audience throwing Chiclets at us.

KEN- When did you meet Ben?

BEN- I've known you since I was 3. We used to live across the street from each other. I used to tease her.

JAKKI- No, I used to be your idol.

BEN- Remember when we used to play Doctor and Kissy-Kissy.

JAKKI- Yeah.

PAUL- Hushumup.

KEN- About your last tour, I know you enjoyed it except for some problems with your former singer. Would you like to give a high point or low point of the tour?

PAUL- A high point was getting a nice tan.

BEN- California. Getting a suntan at Redondo Beach. The low point was getting my skateboard ripped off in Hollywood. (Everyone's skateboard was ripped off while playing at the Cathay De Grande)

JAKKI-My lowpoint was not being able to go to the bathroom in Arizona because of the bugs, and Tim started screaming at me until he made me cry.

BEN- You did cry.



JAKKI- I know I cried. He made me cry, and plus I couldn't go to the bathroom for 15 hours.

BEN- Tim has the body of a 60 year old man. There were 60 year old men on the beach in California who had better bodies than Tim.

KEN- The name of your band sounds rather nihilistic.

BEN- Jakki, why don't you tell him why you chose that name. I think it's a stupid name.

KEN- I like the name Musical Suicide.

JOHN- It's a cool name.

BEN- If we're going to be called Musical Suicidethen we should sound like it--Play noise stuff.

PAUL- When we first started, it was definitely musical suicide.

BEN- We should be called Musical Talent.

PAUL- That would be a category and not a name.

BEN- I think we should have been called THE DIXIE CUPS.

JOHN- We could change our name to Benny and The Blood Sluts.

PAUL- We could be Buster Hymen and the Penetrators.

KEN- The name of your band sounds nihilistic, the stickers, I saw, bore that out.

BEN- It's because some egghead made our stickers.

JAKKI- Ed made it, and it's cool.

BEN- It's not cool, it's typical.

PAUL- We don't want to be typical, it's the worst burden you could bear.

BEN- It's typical as hell.

JAKKI- Well, why don't you do something then?

BEN- I did, but someone stole my drawing.

JAKKI- You drew something retarded.

BEN- It was great. It was a skeleton. His arms were in an S, and his legs were in an M. PAUL and JAKKI- A skelteton!

PAUL- Lets not argue while we're doing an interview.

JAKKI- No this is serious. He never does anything.

BEN- I've been busy.

KEN- Shit, you sleep all day. You sleep all fucking day.

BEN- I got up three days in a row before noon.

KEN- Then what do you do? Lay in your room? We're you aware that some zines have been raggin' on people for using skull imagery. Do you feel it is something you will continue to use? (They don't answer the question so we'll leave it up to you the reader.)

KEN- What do you think about the fact that punk totally induces some people into telling us about the horrors of war?

PAUL- We do a song. "War is bad."

BEN- Because we had a stupid singer.

PAUL- The view we had on war in that song was totally sarcastic.

BEN- It's like, people have songs about war, but we wrote a song about songs about war.

PAUL- We were pretty sick of anti-war songs, so we wrote one that sums it up in simple lyrics that anyone can understand. We don't play that song anymore.

JAKKI- How can you sum up war in a song anyway? (Krisan takes over position as the interviewer. They successfully skirted her first question so we'll go right to the second.)

KRISAN- Musically speaking, where is the band going? To me, the first l.p. is what I would call medium-tempo thrash. Are you going to lean toward death rock, metal punk or further thrash?

JAKKI- All four probably.

PAUL- We're **Musical Suicide**, we do whatever the hell we want.

PAUL- We don't follow any lines, any line that has to do with another line. We try to avoid everything (like answering questions).

KRISAN- How did the title "Little Fish in the Big Sea" come up? I thought it might be because you knew that even with an Lp out, you may not get too much recognition. Judging from the amount of gigs you've played, you might be a big fish in a little

pond as far as Cincinnati's concerned. Would you say you are the most well know and liked band locally.

PAUL- We should hope to say yes.

BEN- We're the only band like us here.

KRISAN- What about **Sluggo**?

BEN- **Sluggo**'s not like us.

KRISAN- Speaking of locally, why is Cincinnati's best club located in Newport Kentucky?

PAUL- If you live in Cincinnati, it's not out of your way to go to Kentucky. (It's across the river.)

KRISAN- Name some local and Kentucky bands that people should know about.

JAKKI- **Active Ingredients**. Yeah, they're cool.

BEN- **Junta**.

KRISAN- Would you rather be from a big scene, or living where you grew up, or from a medium size scene where gangs are not a problem?

JAKKI- We'll take a medium size scene without

gangs, which is what we have here. We thought we had a small scene until we went on tour, and realized that we do have a large scene here in Cincinnati.

PAUL- When a thousand people show up for a show, then it's not a small scene.

KRISAN- Where has there been a smaller scene?

JAKKI- Almost everywhere. Las Vegas had a nice size scene when we were out there.

PAUL- The Jockey Club is a very large club. Everything else around here (midwest) is not very well organized, but the Jockey Club is.

JAKKI- The Jockey Club is one of the best in the U.S.

PAUL- It's big and it's very well equiped. A lot of times you play in restaurants, or they try to rent a hall or something. Most places don't have a set place to play, but in Cincinnati we do.

JAKKI- It's weird, in L.A., the Cathay De Grand turned out to be nothing but a gutted basement. The J.C. is equiped to handle tons of people.

KRISAN- Is there any trouble with blacks? I just heard from a friend in Peoria that told me black youth gangs were trying to pick fights with punks. I think in L.A. even the punk gangs are pretty much hassling each other.

JAKKI- All we saw in L.A. were little kids.

KRISAN- Do you think people have the right to be for their own race? I read somewhere that B.G.K. refused to play with the F.U.'s

because they're (portrayed as being) racists. Do you think people are entitled to their own opinions without being hassled by supposedly open minded punks?

PAUL- I don't go around saying "I'm white and damn proud of it". Let's put it that way.

JAKKI- With minorities, I think they need to be for their own race just to get ahead.

PAUL- I don't think people should take that attitude... If they think they're white before they think they're themselves, that's ridiculous.

KRISAN- What about sexism?

JAKKI- Ask these guys, they know all about it.

PAUL- Our former singer (Bill Igerent) had a problem with that.

JAKKI- So do Ben and Paul.

BEN- I do?

PAUL- Your the worst sexist I've ever met, Jakk.

KRISAN- Name some of your favorite bands.

JAKKI- **Anit-Nowhere League**, **Motorhead**.

JOHN- Rythmn Pigs.

BEN- Do you think it's going to change anyone's opinion of whether or not we're a good band.

PAUL- We try to keep ourselves broad on that point, we try not to be influenced by any type of band.

KRISAN- Don't forget to tell how someone can get your L.P.

JAKKI- There's only a limited number of LP's left. The E.P. hasn't been released yet, so it's still available. The album is \$6.00 post paid. You can write to **Musical Suicide**

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BOARD ON LIFE by Mykel Board

How come every band with "Meat" in its name is a band I want to listen to? Tesco Vee's **Meatmen**, is one of the most beautifully offensive bands this side of the Nig Heist. Songs like "Blom Me Jah," "Crippled Children Suck" and "Tooling for Anus" stirred up more controversy and just plain hatred than a year at anything I could write. Now that most of the **Minor Threat** guys have joined the band, they blister in music as well as words.

The **Meat Puppets** were probably the first and most extreme of the psychedelic punks. (Their later, more Neil Youngish stuff doesn't thrill me very much--but they were great!) Their sound was completely original; incoherent in the best sense of the word. Exciting to watch with long hair and hippie clothes, they obviously didn't care what people thought of them--or else they did care and said so!

Recently, when in Austin, Texas--I discovered **Meatjoy**, almost a commune, as well as a band. Their philosophy, among other things seems to be anti-hardcore/pro-peace/pro-love/pro-EST (you know, the cult run by fake German, Werner Erhard)/pro-vegetarianism/and pro--a whole slew of other things I generally like nearly as much as diarrhea. But I love this band.

That brings me to the meat (get it?) of this column: How can you like a band if you think they are full of shit (that means you disagree with them)?

Some bands possess special qualities. They're original, clever, skilled, provocative, or exciting. Sometimes these qualities collide with another--the quality of being wrong. Take feminism (please!).

When "the women's movement" began to grow in the 60's, it was a movement toward more freedom. Burning bras, equal pay, sexual liberty, legalized abortion, and an end to the double standard were all forces toward liberty. This creative movement lasted about ten years--then the focus shifted. Instead of pushing for more freedom for themselves, women began to work toward less freedom for everyone else (of course there were exceptions: Women Against Censorship and Feminists for Free Speech). Calls for quotas and censorship turned a movement towards freedom into a new kind of totalitarianism.

A San Francisco band, gung ho on the new totalifeminism was **Wilma**. (Unfortunately they

no longer exist.) Their song, "Pornography Lies," stands against all my libertarian ideals, yet I think they were great.

The ability to catch attention, deliver a message, provoke, stimulate, all rank higher than correct political ideology.

Wilma's nails-on-blackboard style violin, menacing posture ("Don't hit me with your best shot, 'cause I'll kill you with mine."), makes my skin crawl. **Wilma** is just one example of a band or song I love and whose politics I despise.

There are plenty of others. **MDC's** "Chicken Squawk" (an anti-carnivore song) and **Meatjoy's** "Proud to be Stupid," (an anti-hardcore song) are two more.

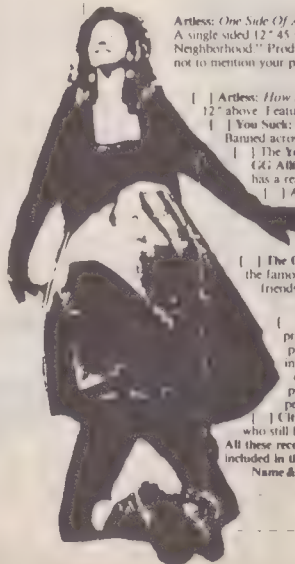
Now, let's carry this to its extreme. The groups whose politics I find most repulsive are Nazis and Stalinists. A lot of punks wear Swastikas--or did when it was fashionable--but they're not Nazis. There is a Japanese hardcore band called **The Stalin**, but they're not Stalinists.

So, for the moment, we'll just have to assume that these bands exist. Let's further assume that they make intelligent, original, provocative music. What should I do?

Buy the music! Play it for my friends! See the bands! I'm secure enough in my beliefs not to become a Nazi or a Stalinist. (Besides, I'm Jewish, not likely to be admitted to either group.) I might even try to talk to the band to tell 'em that I like what they play and not what they think.

In any case, I'd support them. There are enough people/bands of all political ideologies. There are not enough bands playing good music. Those who do, whoever they are, whatever they believe, deserve all the support they can get.

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DOWN SYNDROME

DOWN SYNDROME hails from Edmonton, Canada. They have plenty to say and hopefully some of you will give them a listen. Their music has a heavy punk rock sound not unlike many of the popular English bands around these days. Their six song E.P. is not a bad debut but, I think their best recording days are ahead of them. So before you turn on the reruns of the Brady Bunch, go skateboarding, or listen to your new Madonna record give this the once over. (The questions were asked through the mail by Thomas)

ID: Who's in the band and what do you play?

DS: We are Bob/Bass, Sjur/ Drums, Laurie and Jan/guitars and Jan, Bob, and Sjur, share vocals.

ID: Who has influenced you and why? Is **Crass** an influence? The way you package your record would make one believe so. Do you consider yourself a "Peace" band?

DS: True the packaging resembles "Crass" posters somewhat, but that was never intended. There had to be a group consensus on the design because it presents statements-literally and graphically- that represent the whole band.

DS: It would be difficult to pinpoint all of our influences; lyrically we are inspired from "Thinking" bands.

DS: "Peace" is a very broad word, but it would be fairly accurate to say most people (Bands) cannot condone the wholesale slaughter of human beings. We, as a band, are very much against the threat of nuclear war. But, certain conflicts-such as those in South Africa with its unending oppression, have led the people into violent confrontations as a means of survival. Peaceful resolutions are ultimately what we should strive for, but when that conflicts with survival-people see little choice.

ID: Describe your sound?

DS: Labels should be avoided so as not to limit the readers' conceptions of us. We don't play "happy" music; we prefer dark and heavy song structures (It seems more realistic) although we are not limited to bar/power chords. Swift and flowing, heavy bottom-end...

DS: At best, our sound should always be progressing as not to have any one sound-then there will be no one label.

ID: What do you consider important? Your songs seem very political but from a personal point of view. Do you find that this helps to get your message across?

DS: We can only write about our own understanding, whether it's through personal experience, or our ability to educate ourselves...

DS: The ideas should not be viewed rigidly, but left open for growth and accessible to many ways of interpreting them. We write about relationships, and ideas like peace and equality apply to every scale, from international to personal or small group situations. All people must be able to relate: everything is a relationship of some sort.

ID: What other releases do you have besides your e.p.?

DS: None, not really! Well, there are 2-cuts on a local vinyl compilation. Also an unavailable 12-song cassette-but both were the results of previous line-ups.

ID: Do you have any future plans for a record?

DS: Future. If we can manage to save the money we'll need, then we will do a 12" EP before '86.

ID: What's the fault in reality?

DS: You are referring to the scratch on the insert of the EP. I guess the fault lies in our inability to respect other people-all people.

DS: I don't know-I think there are many ways to see that catchphrase. "Do not adjust your mind"-Don't alter, or conform to reality-change reality, not your way of coping with it.

ID: Are there any books that have influenced you?

DS: I like to read, but not necessarily novels. Anything that catches the attention, whether I agree or not, as long as it stimulates thinking and there's too much to mention.

ID: Why did you call your band **Down Syndrome**?

DS: The name is diverse enough to grow with. It is alerting, but realize that we don't want to offend people who are **Down's Syndrome**. We use the two words in their literal sense.

DS: To avoid misconceptions to the reasons why we chose the name, we explained in detail on the EP (Liner notes).

DOWN SYNDROME

ID: Is there a big racism problem in Canada?
 DS: Racism is a big problem period. If Canada (and the "if" is yes) continues it's "blind-eye" policy towards South Africa, then Canada is supporting racism, fascism. The Keegstra and Zundel trials have been big newspapers in Canada recently. Keegstra is now an ex-teacher from Alberta who taught his students that the holocaust was false (saying it was just a Jewish conspiracy). Zundel is charged with distributing hate literature. Their connections with the Aryan Church (White supremacists/ neo-nazis) and the KKK are obvious. The Aryan Church have a military base in Northern Idaho. The whole north-west (Alberta) seems to be fucked with these attitudes.
 DS: A general misconception of Canada is that it is a harmonious racial "melting-pot." Racism seems most obvious in the attitudes towards immigrants, especially from East India and Pakistan, as well as the ongoing degradation of natives.
 ID: Are you straight edge or vegetarian? Explain why or why not?

ID: Are there any cover songs you play?
 DS: No, mostly because there is nothing we want to cover. Maybe someday we will find something that would be fun to do, we just prefer to come up with something on our own.
 ID: What's your opinion of the punk scene right now?
 DS: That means generalizing something so diverse, and there are so many standpoints you can view it from. In some scenes communication is really strong, ideas and attitudes are growing positively, lots of people are involved and co-operating on many scales (as seen in bands forming, zines, healthy scenes, demonstrations, benefits, etc.). That all helps expand the concept of "punk" to more than just another deviant musical subculture.
 DS: It's something that we must put behind us, or we as individuals will dry up. The rules and rituals for social acceptance as a "real Punk" are based on looks (fashion) and behavior like "thrash or die!"
 ID: What do your parents think of your band? Do they support you?

DOWNSTREET



PHOTO BY TIM DUTKA

DS: Yes and no! I guess each of us does what one wants. I don't know too many people that aren't using or addicted to something or other that is harmful. Whatever you consume, to survive or to entertain- it comes from another source. Whether it is addictive/ unhealthy/ wasteful/ illogical/ or unjust- that's only a few of the factors one must consider before deciding on using it.
 DS: Those are two personal ideals that carry strong reasoning. Nonetheless, they have become labels that some use as status symbols within some scenes. It's important that you do what you feel is right and not to take it as a requirement to join some social circle. We feel it is not necessary to label every self-chosen value as it tends to build barriers and not tear them down. Strive for your best!
 ID: What do you do for fun?
 DS: Read Ink Disease! (sounds fishy to me)
 DS: Simply just being with friends. If the feelings are true and positive, then that is the most "fun!"
 ID: Do you plan on doing a video? If so what would you do in it?
 DS: We've hardly even entertained the thought. We'd want to be as real as possible and use images that would enhance the idea of the song.

DS: Each of us have a different understanding with our parents, but none of them reject us. They know what we're about, and they may not agree but they do respect the fact that we do think for ourselves. We understand their concerns and love them.
 DS: A lot of parents put "punk" together with mindless violence, drug abuse, promiscuity, etc. and that really worries them. While that is not true, it is not entirely false. It depends what punk shows them I guess. On the other hand, there are parents who would prefer their children getting into punk rather than heavy metal, because HM scares them.
 ID: Are they're any bands in your part of Canada that you would recommend?
 DS: S.N.F.U should be familiar with everybody real soon. Entirely distorted just played the most enjoyable set that I've seen yet in '85.
 ID: Is there any bands you don't like?
 DS: I don't dislike a band, but there are attitudes that we certainly question such as macho pretentiousness or play dumb bullshit.
 DS: We don't necessarily relate to these bands and some barriers are created. Some bands might feel that our attitudes threaten theirs. We don't hate anybody, but we do hate some things that people do.

ID: Do you plan on touring the U.S.?
 DS: Due to personal commitments, it's been hard to schedule time for a tour. Time and money, we don't have enough of either, yet.
 ID: What would you most like to say to the youth of today?
 DS: Yea! Fuck that rock star "rules" idol worship. Find your own self, "rule" yourself. Realize potentials- Environments and relations on all scales are the results of our actions- so do what you have to do to make things right for you (us). AVOID RULES! NOTHING LASTS FOREVER.
 ID: Do you have any solutions or theories on how to solve particular problems facing people today?
 DS: Personally I do not believe in revolution (violence, etc.). Change begins in the mind. You cannot use violent force on people and expect a totally positive outcome. Productive thoughts come from reasoning. There are as many solutions as there are problems, therefore it would be impossible as

one person to solve them all. In other words, you as an individual cannot change the world. But you can affect all the people you come into contact with, and this is where your attitudes towards people play a very important role. That's our ultimate tool for positive change.
 DS: Solving problems require great thought about the particular situation. Every situation differs so there are no 'cure-all' solutions. A start might include taking an honest and objective look at what the source of the conflict is. It must be realized by all involved. There must be open communication, and sincere efforts made to dissolve the conflict. This seems very theoretical. One problem in solving problems is individual perception as to where the heart of the matter lies. Some people's perceptions can be easily distorted by greed, prejudice, drugs, etc. That's why 'realization' is so important. Hopefully, we as a band are offering realizations about

DOWNSYNDROME

certain human values (freedom, equality or power and materialism etc.) that are the source of many conflicts. That's all we can do. After that, people must decide for themselves..

ID: Would you like to give an address people can write you at and any last comments?
 DS: We love mail! Especially long letters- we're good for fast replies too! Also, Edmonton zines C.H.I.P.S and SCHISM are a buck apiece plus S.A.S.E. Our address is 11716-85th st./ Edm. / Alta/ CANADA/ T5B 3E7



PHOTO BY TIM DUTKA

PHOTO BY TIM DUTKA





IF OZZY'S GOD (I GOT TO BE JESUS)

snowBLIND trashed WIPED OUT
Too burned out to care
Blitzed in a Black Velvet OHZONE trench
burnin' like Thunderbird wine

While shredding Marshall amps
melt my BRAINZZZ like LAH-VA
lights blink off & (WIREZZZ KROSS)
All hyped up, got NOWhere to GO

There's only toNYTE, no tomorrow
but I can't crawl any walls
so tension grows
No religion, just DEATHLEE METAL

Crankin' like Friday night's wine
OZZY's v signs FLASH(!) 3,000 miles away
Puke 'n' piss STAINS my shoes
"Didja gimme the Black Velvet Andy"

(He BARFS "I dunno I never noticed")
SCHIZ-ZY-FRAN-TIK MANIAX storm onstage
Bouncers shove us away (BUT)
WE'RE NOT GONNA TAKE IT!

So we pass out puke brawl
Ain't it fun (BEIN' your own GODDD?)
And I know why I'm just another
BATTERED HEDDBanger

in the stackneered BLAKK N BLUE CROWD
IF OZZY's GOD (I GOTTA be JEE-zus!!!)

by Ralph Helbutzki
Who will be glad to try and answer
any questions you might have on
his poetry or just about poetry.
Write to him at: MSU
E. Lansing, MI.
48824-1208

At The Gig

Oh, I see you punk goddess
Oh, look at me
Oh, talk to me
Oh, let me in on the secret
Tell me what to do
Make me cool
Oh, shine the light
Oh, tell me I'm okay
Oh, fuck you

By Fuad Ramses

Crime Machine by Fuad Ramses

Stealing is a criminal act
In most of the world
Yet there are those that shamelessly
Will take our money
And give nothing back

THE COLD

This self of mine
is as frozen
as a General
Electric freezer
on top of a
refrigerator,
a self similar to a
box not on defrost:

It's Empty and it's
cleaned-out inside;
internal organs like
luchon meat
dead, unpreserved
outside, leaving only a
white exterior

encasing with-
in cold metal
chill breezes which
blow forever
thru the morgue
of my ice life,
never to de-
frost it's self

Infatuating Idleness

I know your name
- Saw it written...It's a mile high
I know you exist, and there's
more to you-

Than your name.

KAZ

A THOUGHT-I'M NOT

I SAID I LOVE YOU
I SAID I LOVE YOU
I SAID I LOVE YOU
LOVE... HUH? WHAT'S LOVE?
AN INCAPABILITY OF SORTS
AN EXCUSE TO BE LATE
AN EXCUSE TO HATE
LOVE IS A 4 LETTER WORD
MATCH IT UP WITH ANY OTHER
WHEN I FALL IN LOVE WITH YOU
I KNOW I'M NOT
I'M JUST IN LOVE WITH THE THOUGHT
OF BEING IN LOVE

SOMEONE ELSE'S VALUES

"Choose God or else, don't sit on the fence"
they yell, pushin', shovin' all the time
(Someone else's values, not mine)
"Join the crowd, it's safe & warm,
you can even wear a uniform"
(Someone else's values, not mine)
"Wear your hair like a Marine
recruit, or else we'll dislike you"
(Someone else's values, not mine)
"Keep walking in straight lines,
nobody likes a circular mind"
(Someone else's values, not mine)
And I don't know how much more
I'm going to take before I break
I keep busting my ass each week

Only to hear them preaching
someone else's values, not mine
so I look in the mirror,
Remind myself
They pushed me too far this time---

When I hear "You're not one of us,
why don'tcha buy our party line?"
(Someone else's values not mine)
"Everyone wants peace, but don't
guns, not butter, come first?"
(Someone else's values, not mine)
"Jump on our booze bandwagon, here's
your cushy, cozy drivers seat!"
(Someone else's values, not mine)
"Pay lip service to Oral Majorities,
nobody's gonna save the world anyway"
(Someone else's values not mine)
How much more can I take before I break,
run out, comit a serious crime?
(Someone else's values not mine)

by Ralph

(c 1985 TOM CHURM; Send all fan mail and
animal feces to: Thomas Churm / 1150 N. Lake
Shore Dr. Apt. #3D / Chicago, IL 60611)

poetry

BREAKING CIRCUS "The Very Long Fuse" (Homestead Records: C/O Dutch East India / 45 Alabama Avenue / Island Park, NY 11558) These fellows play post punk the right way. With two former **Man Sized Action** members and one ex-**Strike Under**, this group has that distinctive Mid West charm, although their sure fire hit "Knife In A Marathon," has a somber English ring to it. Chicago band's **Bloodsport** and **Naked Raygun**, seem to be influences. They've got that big thudding drum sound, and when the restraint switch is off the tanzanian devil on their back cover goes to work. Wrestling fans should love the "Imperial Claw Master's Theme," a crack, whap, and static salute to the master himself, Baron Von Rashchke. It's not all rage and fury, but enough to keep me satisfied.....Thomas

CELTIC FROST "Morbidity Tales" (Metal Blade Records / 22458 Ventura Blvd. Suite E. / Woodland Hills, Ca. 91364) When I first put this on I thought, "Hmmm.... Why do my favorite death metal maniacs from Switzerland sound so laid back?" Then I realized. I hadn't yet turned the volume up to eleven to reduce the music to overmodulated rumblings from HELL! Aaaaahh yes, I can feel the evil surging through me now. If you don't think this awesome slab of eardrum-grinding thrash and some slower Venomish stuff is mindbending, then you haven't got a soul to steal. Choice cuts: All!-----by Brady

Pushead Presents "CLEANSE THE BACTERIA" (P.O.B. 701 / S.F., CA. 94101) Don't let the incredible cover, complete with its amazingly effective use of color, fool you because inside is the worst compilation record to come out in a long time. Prerequisites for inclusion must have been geographic location rather than musical ability. Sure, one can hear bands from Australia to Norway, but who cares if most of them suck. "Pushheads," production didn't help matters either by squeezing energy out of potentially great cuts, like C.O.C.'s "Kiss Of Death." A definite waste of vinyl....Joe

DAMAGE "Sins Of Our Fathers" (For Info write: Damage Mgmt. / 179 E. 3rd St. #14 / N.Y., N.Y. 10009) The name **Damage** brings to mind a heavy off the mark. This New York band also reminds me of **Discharge** because of the vocal style and the straight forward onslaught of pure noise. This swirling wall of sound was produced live at CBGB's. They use a two bass and two guitar attack to achieve this effect. Makes you think of all the things they could do in the studio. The lyrics aren't bad and a couple of songs are even sung in German. A great start for this band.....Thomas

D.C.3 "This Is the Dream" (SST Records / P.O. Box 1 / Lawndale, CA 90260) Dez finally gets a chance to show why his glory days in **Black Flag** will never be appreciated. In "This Is the Dream," Dez, along with Paul "Twisted Roots" Rossier, unleashes an awesome array of Deep Purple influenced tunes. Lucky thing for Dez that when he left home and shaved his head, his mother didn't give his record collection away to the Salvation Army. His true inspiration for this was well established before 1977. Dig that groovy cover...Steve

DESTRUCTION "Sentence of Death" 12" e.p. (Metalblade) Walking the line between the technical mastery of a band like **Slayer** and the full on noise mongering of **Hammer**'s style, this West German band lays utter waste to all metal posers. With their debut e.p. **Destruction** takes a thick, **Discharge** riffing sound, puts it at the fastest tempo the human ear can discern (or faster, such as on the incredible aural barrage called "Devil's Soldier's") and layers it with flashy solos. There is no lyric, sheet and whether or not the guy is screaming in German or English, is hard to tell. Too bad, 'cause with titles like "Mad Butcher," I can see quite a belly laugh.....BRADY



FLIPSIDE VINYL FANZINE VOL. #2 21 Band Compilation (Gasatanka/Flipside for info write to Flipside Fanzine / P.O. Box 363 / Whittier, CA 90608)

One, two... Nine above average songs. Not bad as compilations go. So, let's give out the awards. Trash can trophies go out to **Agent Orange** for the worst rendition of a cover, "Shakin' all Over." What happened to that powerful guitar? This is like painting the Mona Lisa on crushed velvet with fluorescent water colors. The worst hardcore song award goes to the **Germes**. Who can stand another lousy live version of "forming?" Not me for sure, even if Darby sang it in a fish tank. The bottom of the barrel, rancid vat award belongs to **G.K.H.** whoes cut, "Dickerman," is amusing, but pathetic. As far as artwork goes, the front cover came out pretty dismal looking, especially the colors they put on it.

Now that the dumpster awards are over, we can get on to the choice cuts. The best song on this record has to go to **Naked Raygun**'s wailing singing & slashing guitar track, "Metastasis," followed closely by **Plain Wrap**'s delightful, "Magnetic Shoes." Also right up there is **Vagina Dentata**, who do "Golden Boys," and "Johnny's Got a Problem" by the infamous D.I. All four have great intros too, which is one of the best ideas for these compilations. Too bad some of the bands didn't even bother to do their's. The most manic song, which is right up there with the other top tunes, is the imploding, "Backwards Explosion," done by the fabulous **Outpatients**, who bring to mind **Articles of Faith** in a blender. The **Necros** show us what **Walking the Dog** is all about. It's a real classic that fits their style to perfection. Finally, honorable mention goes to M.I.A., who do "Just A Dream," **Deery's**, half searing rock, half thrash, "Island Paradise," and the old style punk rock **Misfits** cut, "Attitude." The rest of the songs range from average to good, but some suffer from poor production, like **Iconoclast's**. Other little goodies include John Crawford's back cover and the poster which comes with each album. As **Revolutionary Fetus** says: "Support Flipside Vinyl Fanzine Vol. #2 or face a bleak and unlivable future...."-----Thomas

GOVERNMENT ISSUE "The Fun Just Never Ends" (Fountain of Youth Records / 5710 Durbin Road / Bethesda, Md. 20816--Distributed by Dutch East India Trading) **Government Issue** continue where they left off....lousy art work on the cover as usual. This time it's a blurry shot of Stabb taken off a video. Their tunes continue to get slower and slower. But, with Tom Lyle, they still have that fabulous D.C. guitar sound. John sings with the "fuck all" voice he's always had. I'm glad to hear it. Somehow I was expecting much more from these guys. It's Still a worthwhile record though...Thomas

L.P.'s*****

ALLEN HOLDSWORTH with I.O.U. "Metal Fatigue" (Enigma)

I don't know, I always liked Toto's first album more, with the gutsier rock sound, but if you prefer their present-day fusion emphasis, then pick this one up. Brief flashes of raunchy solos might turn you off, but the mellow jazz singing makes up for it, totally. Why did we get this one sent to us??? Aaaaargghh. I gave it to a friend who calls herself a "musician."-----by Brady

ADRENALIN O.D. "The Wacky HI-Jinks of..." (Buy Our Records / POB 363 / Vauxhall, N.J. / 07088)

What can I say about this record besides that is probably one of the best hardcore releases of 1984. If you don't have it by now you are really missing out (it's gone into a second pressing, so you can still get it). I love the double guitar onslaught which resembles, at times, a cross between a bee swarm and a chainsaw. Their metal influenced songs ("A.O.D. vs. Godzilla" and "Sightseeing") beat those poser speedcore bands at their own game. Although many immediately write these guys off as a joke band since they utilize an amazing amount of humor in their lyrics, each song has an underlying social message. At times, such as in "New Year's Eve," they can be dead serious. I just wish they would lay off my childhood mentor, Mr. "Rah-Jahl," even if he does talk to trolley cars and hang out in the Land of Make Believe.....Joe

DETOX "Detox" (FLIPSIDE RECORDS / P.O. BOX 363 / WHITTIER, CA 90608)

Holly shit, Batman! An original sound & brilliant cover artwork. Lots of bands love 'dem skulls, but few, if any, ever thought to use their own as part of the album cover design. The flat finish (no gloss) is fantastic looking, and quite unusual too. This record really grows on you after a few listens. Sometimes they have almost a rock-a-billy type roots sound or a country twang, but this changes from song to song. Most are just plain different. In place of solos, the guitar often has a very piercing sound like a circular saw grinding on metal (I can see the sparks flying now). Detox also have deceleratingly slow melodies, which are backed up by strong drumming and bass playing throughout. The vocals range from yodeling to deep growls. Really good production, plus extra added parts like airplain noises, and dual vocals singing different lines at the same time) that show the special attention they paid to details. A needed break from the ordinary.....Thomas

big boys



BIG BOYS "No Matter How Long the Line is at the Cafeteria, there's always a seat!" (Enigma)

Ever since I found out The Big Boys broke up, I've had trouble getting out of bed in the morning. All the beauty that life had to offer seems dim and not even worth changing the sheets for. That was until we received this piece of post mortum in the mail. Each new track is unmistakably The Big Boys funkling off and scratching to an all time high of power with an underscore of thought provoking messages much in the vein of Husker Du and X. From the very first whistle to the last sing-a-long chorus, the idea comes through loud and clear. That's right, put a fish bone through you ear and paint your body green because life is just a party. This record probably won't end hunger in Ethiopia, but it at least got me to change the sheets on my bed.....Steve Alper

.....no matter how long the line is at the cafeteria, there always a seat!

BILLY BRAGG "Brewing Up With Billy Bragg" (CD Presents Ltd. / 1230 Grant Ave., Suite 531 / S.F., Ca. 94133)

Description: Think of rebellious, folk songs of Ireland set to an electric guitar or early Clash tunes minus drums and bass. That's right, it's just voice and guitar.

Opinion: I've found myself in the mood to listen to this quite a lot. Bragg's accent is quite heavy and I find accents of any kind distracting from the feel of the music and it's universality, but the strong points of the album make this a refreshing change of pace, once in a while, from all the crash-bang bands.....by Brady

BLACK FLAG "Loose Nut" (SST Records / P.O. Box 1 / Lawndale, CA 90260)

Putting the screws to "Loose Nut" by Slamin' Steve Alper

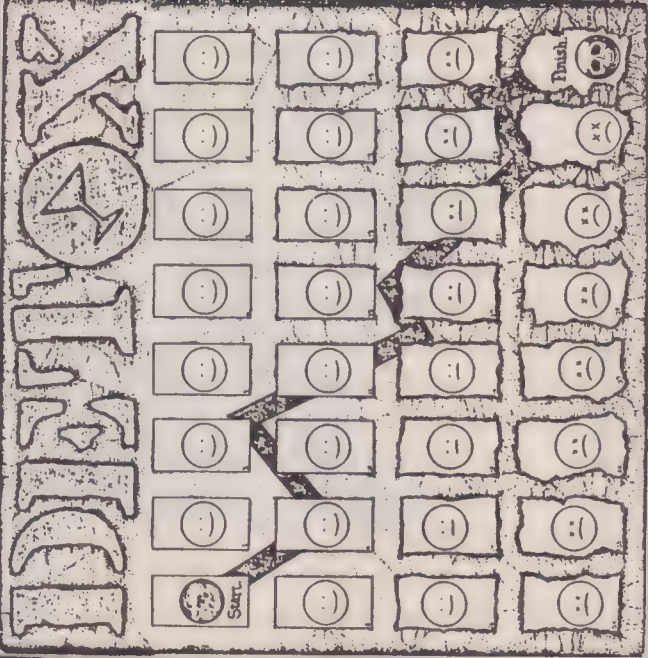
Any band that releases two records in the time it takes us to put out one measly issue of *Ink* *Disease* certainly wins my admiration, even if they are Black Flag. With "Loose Nut" the party favors are still locked away in cold storage. Life is still a series of frustrations, backed by a repetitive onslaught to drive the message home. It's virtually impossible to listen to Black Flag release and not be effected somehow. "Loose Nut," is no exception, but unfortunately I feel the same way as when I eat cold McDonalds' french fries.

BLUE CHEER "The Beast is Back" (Megaforce)

If you're not familiar with Blue Cheer's original sixties' work, then I'll simply describe this as unpolished metal with a bluesy Hendrix feel to it. I am familiar with the old shit, so let's make comparisons: A) The vocals are better now. His voice is rougher and he has to scream more (I like that), which brings me to B) He has to scream now because they are much more aggressive and LOUDER! No mellow hippie stuff here. Blue Cheer knows it's 1985, and this is not love-in music. This is heavy rock with scorching solos flying everywhere, though some of the material is little weak. (If a poppier band did "Nightmares," it would positively suck.) The really raging ditties like "Girl Next Door," "parchment farm," and the new, improved "Baylon," make the reunion meaningful and well taken.....Brady

THE OFFS "First Record" (C.D. Presents Ltd.)

This eight song e.p. is definately a sheep in wolves' clothing. Soul music, complete with plenty of trumpet and saxophone action, is disguised by an album jacket consisting of a "punk" quality drawing on one side and a man, with a revolver tattoo lying prone on a marble floor, on the other. The only song that catches my interest is "One More Shot" which has a much needed upbeat tempo....by Joe





INSANITY DEFENSE "Pilgrim State" (Is available for \$5.00 p.p.d. to Jeff Earing C/O Unsound Music / POB 216 / Centerport, N.Y. 11721)

Most of this is adequate thrash with an abundance of energy, slower tempos, and choruses that stick with you. The rest is even better and transcends the "generic" style. I'm talking about "It Used to Be," which has an almost tear jerking melody, set to some heavy thrashing, which packs one hell of an emotional punch in my mind. There's one droner I could do without called, "Whichhant." But this album definitely makes the grade with well written, personal lyrics to boot.....Brady

J.F.A. "Live 1984 Tour" (Placebo Records / P.O. Box 23316 / Phoenix, AZ. 85063)

I was expecting a worse sound from these lads' live. It's not really bad, but most of the audience sounds bored. However, there's enough of their best originals, like "Preppy," and covers, like the Flyboys theme song, to make this record worthwhile for J.F.A. fans. "Pipe Truck" is a combination of The Ventures "Pipeline" and Dead Kennedy's "Police Truck." "Lowrider" and "Standing On the Verge" are here too, but I'd rather hear them all well recorded in a studio...Thomas

Husker Du "New Day Rising" (SST Records)

In terms of history, Husker Du have a pretty tough act to follow. When your last double L.P., "Zen Arcade," was hailed as the next "White Album," how could you even attempt to follow that up when you've got the eyes and ears of the entire pre through post punk generation breathing down your neck? Instead of retiring to the studio for 7 years, and pull an E.L.O., Boston, or Dead Kennedy's, you quickly release an album that has even more punch than it's predecessor. "New Day Rising" evokes the same first person themes as their other releases, only this time the focus is sharper, even without the "Quadrgaphina" type opus tying it all together. The range is still from psychedelic to acoustic hardcore. If you can consider "Zen Arcade" the result of a group just coming into it's own, then "New Day Rising" is the product of a trio whose time has most definitely arrived.....Steve

FUNERAL ORATION "Shadowland" (Available for \$6 airmail p.p. to: Peter Zirschky / Burg Roellstr. #203 / 1064 Bl. Amsterdam / Holland)

Funeral Oration is a Dutch band who sing in English, which works fairly well for them. They don't seem to have the problem of the words sounding awkward together. One side is moody, image producing post punk, with a fairly accessible sound, where all three numbers run nicely together. The other side consists of mostly fast paced punk rock with short slow bits. The personal and introspective lyrics, together with all the previously mentioned aspects make for an enjoyable e.p.....Thomas

GLASS EYE "Marlo" (1300 S. 6th / Austin, TX. 78704)

This band plays varing combinations of pop, art, folk, and funk. The killer distorted bass could be the most consistently distinctive element of this band's sound. One song, "Glass Eye," has a Pink Floyd type solo by Fang's axe man, Tom Flynn. The male/female vocals, on that song, are sort of like X. On the rest, Kathy McHarty's voice has a strange flat and vacant sound that can be annoying and magnetic at the same time. Most of the lyrics are abstract, with songs like "Chrome Shoes" & "Glass Eye," really sticking out. They remind me of Wall of Voodoo somewhat, but I see no real reason for this comparison.....By Benny & Thomas

The LANDLORDS "Hey, It's a Teenage House Party!" (Available for \$4.00 payable to John Beers: C/O The Landlords/Catch Trout Records / POB 3800 / Charlottesville, Va. 22903)

What we have here is a mixed bag. I don't think The Landlords have really decided on what it is they want to say and neither have they settled on their own musical style yet. Tunes like "Amputee," don't intrest me lyrically, although the song bounces along quite nicely. Then, they're are songs like "Washington Post," which could be the Ink Disease theme, "I got the Post today / Read a lot of what it had to say... Now look at my hands! / They're all covered with ink! / Black Ink! / Shit!!!" The other songs have high and low parts. You can't even be sure you're listening to the same song sometimes. This happens a lot with their intros. Through all these variances, they can somehow still manage to write catchy tunes. Their bass and drums literally have a clicking sound which keeps them moving up & down over the guitar parts. Some other points in their favor include, thanking Wink Martindale, "the popular host of T.V.'s Tic-Tac-Dough," hiding "DROP OUT OF UVA" on the back of the record jacket (Whatever it means), and for listing their rules for anarchy. Also, there are lot's of little extras to find in the music itself.....Thomas

NAKED RAYGUN "Thorb Throb" (Homestead Records: Distributed by Dutch East India Trading / 45 Alabama Ave. / Island Park, N.Y. 11558)

There have been moments in my 2000 years of listening to hardcore where I've admitted to liking records simply because my expectation level had been set at a few degrees above mediocre. Well this no longer is the case (at least in this issue) in this day and age. **Naked Reagan** serve best to illustrate just how good bands seem to be getting. This Chicago group really have quite a command of their instruments and song writing capabilities. There never seems to be a lack of diversity that I might have so easily excused as filler in the past. From "Libido" to "America," there really seems to be something brewing that is worth more than just a casual listen while you're sitting on the toilet reading the Wall St. Journal. I'm not quite sure what all this means? Maybe I'm just getting senile from doing this fanzine for so long, or possibly Thomas has been giving me only the terrible records to review in the past. Well, whatever the case may be, **Naked Reagan** are making it fun to be an angry young punk again.....Steve



MINUTEMEN "Project Mersh" (SST Records)

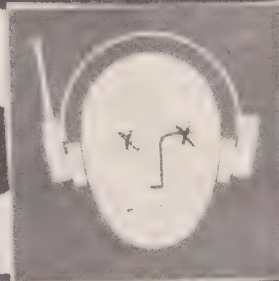
What is there left for the San Pedro Three to do in order to make that break through from college radio to "real commercial airplay?" How about playing the club circuit at least three nights a week (not including benefits) for the last few years. Making two videos that have found their way to M.T.V., even if it's only "The Cutting Edge." Finishing in the top ten in the writers poll of the L.A. Times, Weekly, Reader and Ink Disease for the third consecutive year. And if all that isn't enough, try making a stab at coming up with a whole new approach, "writing hit songs," or so the proverb goes. With "Project Mersh," the **Minutemen** unveil their newest abstraction in musical concepts. You might be asking yourself, "how could this be?" Sure the band is great, but hit records are for **Madonna** and **R.E.M.**, not the **Minutemen**. Even though the L.P. is more melodic, cleaner in the vocals, and overall, a pretty slick production for the band's standards, you need not concern yourself about writing them off just yet. "Mersh" is not meant to be mainstream by any stretch of the imagination. After all, D. Boon is not Joe Strummer, George Hurley is not Richard Hell, and Mike Watt is not even John Doe. They're just three guys with a considerable amount of talent and energy to ever be taken that lightly. By the time the final tune delivers it's last message, all we're left with is the **Minutemen** doing what they are best at, simply being The **Minutemen**.....Steve Alper

NIP DRIVERS "OH BLESSED FREAKSHOW" (ENIGMA)

Oh yeah! Worth the wait! I haven't been able to take this puppy off the turntable yet. Most of the songs are short blasts of nursery rhyme hardcore whose highlights really are Mike Webber's vocals. He has a unique voice that I imagine as sort of like Keith Morris' except a hundred times wilder and more inventive. His voice makes the tunes, but let's not short change the powerful guitar sounds that let loose on the album, too. One can look forward to the demented **Meat Puppets**, "Hick In the Movie," the totally fried instrumental, "Bone Spider," and ex-bass player Janus fakes vocals on two songs. One of which, "E.Y.O.B.," (Eat Yourself Out Baby) sounds like vintage **Redd Kross**. To sum it all up, this one is the record to beat in '85...Brady

OCTOBERFACTION "Octoberfaction" (SST Records / P.O. Box 1 / Lawndale, CA 90260)

When I learned that my hero, guitar god Joe Baiza, was part of the super group (consistene of members from **Black Flag**, **SWA**, **Ningheist**, and **Wurm**) **October Faction** and even drew the album cover, immediately I snatched this sucker up for review. When our care package arrived in the mail. In the press release accompanying the record, band members Chuck Dukowski and Greg Ginn, emphasis that musical "freedom" is an integral part of **October Faction**--However I believe this is a weak attempt at justifying the existence of thier live "recording, which comes off as a spur of the moment series of jams, seemingly moving in four different directions at once. However, I must give credit to the SST crew for attempting this, no mater how pathetic I may think the results are. Who knows, with SST string of critical sucesces, they just might be able to get away with it...Joe



IRON CO.

Metal Massacre VI Comp. (Metal Blade Records)

For all of you curious punks who want to find out what speed metal is all about, this record is a great place to start. I will admit that at least three bands on this compilation, **Mayhem**, **Steel Assassin**, and **Martyr**, are of the "all show no go" poser variety, following all the silly cliches which spawned punk in the first place. However, most of the other cuts come out with guns blazing as demonstrated by growling vocals, wild grinding guitars, and driving drum work, complete with a little double bass action, which I am definately a sucker for. Even though this band does not know when to quit, **Nasty Savage** start things off right with "XXX" which I must add, unfortunately, is the farthest thing away from a **Straight Edge** tune. **Hallow's Eve's** song "Metal Merchants," that has nothing to do with record stores, is clearly the best cut on the record, and is nothing short of incredible at excessive volume levels. Last, but not least, the official metal band of **Ink Disease**, **Hirax**, take no prisoners with "Bombs to Death"--their vinyl debut. **Katon's** vocals are "top notch" as is the amazing work of **Johnny Tabares**, the man behind the awesome thunder machine. Look for their album in the near future.....Joe

The Flies "Get Wise" (Homestead Records)

Even in this day and age, minimalism still works as demonstrated by the Flies new release. Their lyrics are almost nonsensical in my mind and seem to be made up on the spot. For example, here is a verse from their first cut, "Well I learned to talk and amazed the world/My tongue grew long my lips got curled/Had my very own T.V. show/But I put all that behind me now." These insightful lyrics are delivered in a half hearted Bob Dylanish whine. Even their music follows a simplistic rock-a-billyish style with chord and tempo changed kept to a minimum. Somehow these three humble elements work quite well together. The Flies have truly gotten wise...By Joe

MEAT PUPPETS "Up On The Sun" (SST Records / POB 1 / Lawndale CA. 90260)

If you loved "II" like I did, you should have this one too, even though the style has changed a bit. The country twanging has been toned down, in favor of quicker/sharper/suncopated guitar picking, although the instrumental, "Seal Whales," could easily be a "II" out take. Curt's, frail, off-key, crooning produces instantly memorable melodies as he sings the poetic imagery. Have no fear, there aren't any disappointments found here (except maybe that "Good Golly Miss Molly," which left everyone stunned by it's magnificence at the SST show in early March is not included)....Brady

PREVARICATORS "Snubcultrue" (C/O Disrupted Records / POB 14742 / Richmond, Va. 23221)

I was just a hairs breath from letting my journalistic wit loose, with pages of unending praise for the Prevaricators. They were to be compared with the immortal likes of G.B.H., crossed with the Weirdos. Fortunately music alone does not a band make. Where they more than excell in their tight hard rockin' assault and distictive vocals they manage to nicely offset this with unrelenting blather, that would leave even the Meatmen insulted. The "humor" gets can find nothing to rant about, except bulging muscles and big he-man members. If your into lengthy doses of pathetic, narcissistic, sexist fascism then your welcome to find the cave that these wannabe Rowdy Roddy Piper's reside. At least he looks good in a kilt.....Steve

7 SECONDS "Walk Together/Rock Together" (B.Y.O. Records)

Here 7 Seconds have their best recording ever. There are few disappointments like "99 Red Balloons," and "Strength." However, songs like "In Your Face," and the title track make up for it. A definate must for anyone who ever remotely likes 7 Seconds...Thomas

S.N.F.U. "...And No One Else Wanted to Play" (B.Y.O. Records)

"All songs deranged by S.N.F.U." That's what it says on the insert, and quite appropriately so. The band takes some very good original rocking tunes and twists the lyrics & music around until, they gotchal S.N.F.U.'s songs will fade in instead of out, roar into your head, bend around on themselves, then crash to a halt unexpectedly, only to take off again. The back up vocals are a real pleasure and Chl's voice is clear even at top speed. You'll want to hear the words too. Their writing style is quite unusual to say the least, especially the food lyrics on "Canibal Cafe," and the anti-sexism song "She's not on the Menu." I could go on about the virtues of this band, who are even better live, than on their L.P., but I'll let you find 'em out for yourself...Thomas (P.S. Great album cover, and some cool insert photos, too.)

SYE "Turn On the Fire" (Metalblade)

More than just heavy Scorpians worship here. These guys sound just like them. Which means they rank pretty low on the Ink Disease Mighty Metal chart. Sye is stuck between Krokus and early Pat Bentar. I'd say. Lyrically, Sye takes all the shit that is overflowing from the AOR garbage pail and passes them off as words. Tell me, are they actually communicating two seperate, unique ideas in "Street Queen" and "Rock and Roll Girls?" I think not...Brady

TMA "What's for dinner?" (JIMBOCO Records / P.O. BOX 203 / Ansonia Station / New York, NY 10023)

So, which of our wealthy readers is going pop for a first class fare so I can check out these guys?! I am really curious if their cartoonish humor and energy, so wonderfully abundant on this record, comes across, in a live setting. I certainly hope so, because these characters remind me of the Ramones on their epic "Rocket to Russia" record, except that TMA have moved up their music to a straight forward mid tempo thrash level. However, as demonstrated by T.M.A., such themes dealt by the Ramones in 1977, as surfing, mental illness, poverty, and suicide, are just as timeless today...Joe

UGLY AMERICANS "The Dream Turns Sour" (Discipline Records / 909 Burch Ave. / Durham, NC 27701)

This N. Carolina band crams a lot of uptempo thrash tunes in here (The kind you can snap your fingers to.), but better production is needed to beef 'em up and put some power behind their songs. Luckily, there are some deviations, like the quasi-surf "Bob's Beach" and the mini-opera send up called "Night on Redneck Mountain." So, if you've got a few extra bucks, this ain't a bad way to lose 'em.....Brady

VOODOO IDOLS "Temptation" (Available for \$5.00 from: Veedee Records C/O H. T. Williams / 3907 Sevilla / Tampa, Fla. 33629)

I'm no rock historian, so I'm not going to try to sort out all the Bo Diddley and Southern blues influences. I'll just say that with the saxophone and all, they sound like wannabee Flesheaters. And besides, the funny title track about the Cramps, lack the needed inspiration and energy....by Brady

WINDBREAKERS "Terminal" (Homestead Records: See Breaking Circus review for address)

If you like Great Plains, Rain Parade, R.E.M., slower Replacements, this will probably appeal to you also. Coming from Jackson, Miss., the Windbreakers definately have that Southern rock sound and feel. Mitch Easter guests on Keyboards and Rain Parade even help out. Slightly on the mellow side, but not bad.....Thomas

MEATHEN "War of the Superbikes" (Homestead Records/Dutch East India Trading / P.O. Box 570 / Rockville Centre, N.Y. 11571-0570)

I don't know about this one. Sure there are some choice God-like cuts, such as "Punk-a-rama" and a "Kisses in the Sunset" where Tesco's brand of humor is clearly effective. (Same themes, but this time presented in a more sophisticated fashion with an emphasis on clever phrases like "veinless swollen blood bomber"). However, most songs break down into a boring display of Brian Baker's guitar playing abilities, similar to that of "Wine Wenches and Wheels" on the Dutch Hercules e.p., except that he, along with the rest of the band, are for real this time around. I can only recommend this record for die hard Meat-fans or those who can deal with their rock 'n roll approach. By all means, check out their seven inch flexi "Making of War of the Superbikes," which I like better than the album itself....Joe

3-D INVISIBLES "Put Your Glasses On" (Neurotic Pop Records / 451 Redwood / Troy, Mich. 48083)

The horror of it all. What gastly images this Michigan outfit have unleashed on the unsuspecting public. Judging by the graveyard lyrics and the B-movie 3-D graphics, I thought I was merely in store for a second rate send up of the Cramps, but my mind wasn't prepared for the horrible, oops I mean horror, that was to dull my senses. Oh my God, no, that's, it can't be. 3-D Invisible have actually recruited Jim Neighbors to sing for them. I've never heard anything so scary in my life. Sorry, my mistake. I was playing the record at 33 instead of 45. Phew, thank God that wasn't Gomer Pyle after all. If you wanna listen to some funny ghoulish garage scenarios, then listen to this at 45, but if you have the guts to hear something really scary, play it at 33, if you're into real horror.....Steve

ACCUSED "Martha Splatterhead" 12" E.P. (Concor Records & Tapes)

Another thrash meets heavy metal record. They call it "Splatter Rock," which is pretty all out manic stuff. The ex-Fartz singer, Blaine, tears out a lung or two along the way as well. The lyrics sound like a mix between the two genres, but with no lyric sheet, it's hard to be sure. Whatever the case, they've got it all nailed down nice and tight...Thomas

ANTHRAX "Armed and Dangerous" 12" e.p. I don't like this. I don't like side one, with it's lame, relatively slow (to their old stuff) pop metal. I don't go for the wimpy cover of "God Save the Queen" because it sounds like Ratt, with a terrible Lydon impersonator. I don't like the new version of the two old songs because the old versions were definitive.....Brady

BEYOND POSSESSION "Tell Tale Heart" e.p. (\$3.50 ppd. in U.S./4.00 overseas payable to Dave Westlake [no personal checks]: C/O Rooter Records / 702 15 Street NW / Calgary Alberta T2N 2B2)

The title track puts the Edgar Allen Poe classic into the early classic punk style and, amazingly, pulls it off. The rest is slightly metallic, hard driving thrash, with one song "Vengeance" sounding like older Metallica with gruffer vocals. The lyrics are written with a bit more intelligence than the usual. This is one hot record, so look for it.....Brady

DAMAGE "Damage" e.p. (Available for \$3.00 ppd. from: Mike Brown / 1727 Barcelona Way / Winter Park, FL. 32789)

From the state that brought you Gator Farms and Citrus Canker Disease, arises a completely new concept in "Punk Rock"--the worlds first all synthesized hardcore band. Yes fans, Damage is an all keyboard band with a real drummer, but no guitars. Before you throw down your magazine in disgust, give this band a listen. They have something new to add to hardcore music.

This first E.P. from the Orlando, Florida band contains four songs and a lyric sheet. The songs are "Jaywalk," "Fight or Die," "Jock Mentality," and an interesting psychedellic influenced piece called "Chopin" (pronounced show-pan).

Damage is striving to play their keyboards like instruments, not machines. It is a new type of sound that definitely should be checked out! Available through selected distributors or directly from Damage.---Mike Brown

Poison 13 (Wrestler Records)

Without a doubt, this is my favorite album of the year thus far. Upon first listening, I was disappointed since the funkiness of the Big Boys was not present, even though two former Big Boys, Chris and Bill, are now part of the Poison 13 line-up. However, after a few listenings, I realized that these characters took the Big Boys one giant step further by reaching into the very deep dark bowels of music and came up with some wonderfully original tunes, combining the best of rock-a-billy and blues, with a bit of early punk thrown in for good measure. Their respect for their musical predecessors is demonstrated by the enormous number of covers which they have made their very own. (However, this can also be explained by the fact that there was only a two month span between the demise of the Big Boys and Poison 13's venture into the recording studio.) Anyway, the dark imagery depicted through their lyrics is just as enticing as their music, especially if there is a little bit of death rocker in you. For example, their little ditty about incestuous commitment, "Die For Me," goes, "Spend the night with me in this bed of broken glass that my world has become/We'll pick up the pieces one by one/They'll cut your skin and the blood will run./ I am truly hooked. Pick up this record and you will be too.....Joe

DOGGY Mystic Super 7 Series STYLE WORK AS ONE



DOGGY STYLE "Work As One" 7" e.p. (Mystic)

One of my most enjoyable records of late. The Doggy Boys aren't trash, but have a cleaner punk sound that reminds me somewhat of the classic Ramones. Lyrically, we get a mix of adolescent humor and some sincere thoughts on "Scene Unity." I recommend this, so pick up the debut wax of one of O.C.'s most popular bands....Brady

MUSICAL SUICIDE "Little Fish In The Big Sea" (See interview for address)

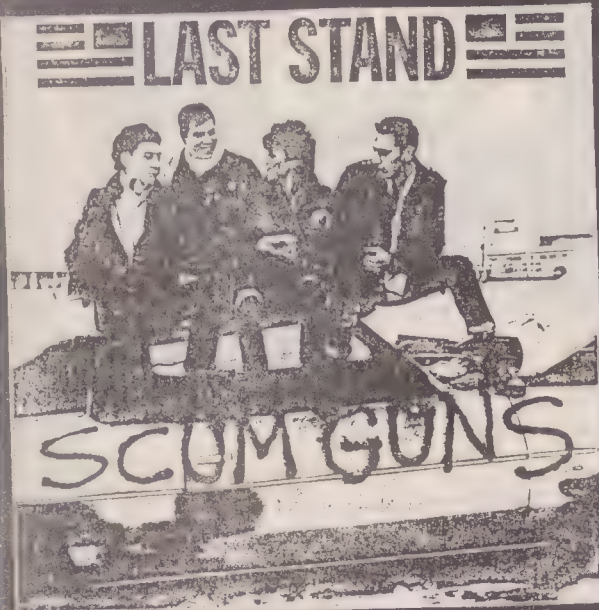
This Cincinnati band serves a twelve inch platter of rocking thrash tunes with a heavy flavoring of a fuzz guitar sound. There are only a few riffs that will get your ears to snap to attention. I found myself daydreaming. Humorous, tongue-in-cheek lyrics, though...Brady

DRUNK WITH GUNS 3 song 7" (For info write to them C/O Head in a Milk bottle / 12265 Latham / Bridgeton, MO 63044)
 Drunk With Guns play slow, distorted, droning, static filled music, with a possessed voice behind it--you know, the Linda Blair snarl. A mix of **Flipper** and **Swans** here, but not as good. They still have a demented appeal though. It would be nice if it became the next big KROQ dance hit-- those peoples' brains are at this speed anyways...Thomas

KOO DOT TAH "I.Q. 1986/Free Radicals" (For info write to: K.D.T. / P.O. Box 85781 / Seattle, WA 98145-1781)
 Side A of this '45, "Free Radical," has plenty of folk guitar strumming and harmonies which is offset by some whinnying guitar work. The cut on the second side, "I.Q. 1986," with its high pitched vocals and straight ahead new wave approach, comes off as real wimpy and is a definite throw away....Joe

FADE TO BLACK "Corridors of Gender" 12" e.p. (C.D. Presents Ltd.)
 Such self-conscious artsy gloom music just ain't for me. If I can only tolerate the granddaddy, Joy Division, then I'm not the right person for this. No one else on the Krew is either. Sorry, I don't recommend this one at all, but they're pictures of the band on the back cover and the keyboard player is a fox!....Brady

LAST STAND "Scum Guns" / **NOONDAY UNDERGROUND** "Injun Joe" (Taang! Records / 84 Oak St. / Weston, Ma, 02193)
 Great stuff from these two happening Boston bands that sound a lot alike. They mine for the spunky, early Clash style, and hit the motherload each, with uplifting, sing-a-long songs that end too quickly. Although the lyrics are about gloomy subjects, their music undeniably sets you in a positive mood. Snap it up.....Brady



LENGGEDARY STATUS "Getting Under Skin/ Bad For You" 7" single
 The A-side is a great rollicking tune with crazy vocals. The B-side is a mushy mid-tempo ballad where those crazy vocals turn into simply awful ones. A so-so proposition. (How's that for a Maximum Rock 'n' Roll style review).....Brady

DOWN SYNDROME "Six Song E.P." (Send \$3.00 ppd in the USA/\$3.50 overseas to Bob Tremblay / 11716-85 St. / Edmonton, Alta. / Canada / T5B 3E7)

Such peace punk bands as **Icons of Filth** and **Antisect** come to mind when I play their record, but this Edmonton band pays a little more attention to some actual melodies. It's either that, or the production explains why they don't sound as powerful. Simple "System Sucks" lyrics and a fold out poster / cover complete the peaceful package. Recommended to fans of this genre only. All others go directly to **Icons of Filth**.---Brady

LULU REVUE "Lulu Revue" 7" e.p. (For info write: C/O Maggie Dubris / 27 First Ave. #14 / New York, N.Y. 10003)
 Anybody ever hear the **Hundredth Monkey** single I panned a couple of issues back? I think they moved to New York to try to fool us. I like a little muscle in my music, so this quirky pop stuff doesn't raise itself above "mere oddity" in my book. Sorry. Sharp looking cover though....Brady

MIGHTY SPHINCTER "A Waltz In Hell" (Placebo Records / P.O. Box 23316 / Phoenix, AZ 85063)
 This has a neat scary cover, but why do they call it an e.p.? It's sooo, long and boring. The songs remind me of a mix between Joy Division and **Christen Death** (especially the **Christen Death** vocals). Both bands I've never liked. Another thing I'm not too fond of is real progressive gothic, horror, death, ghost, sodom, hell, records. If you are, get it...Thomas

MINOR THREAT "Salad Days" (Dischord Records / 3819 Beecher St. / N.W. Washington D.C. 20007)

In my eyes at least, this band could do no wrong and this is no exception. If you have any sense at all you have this already. All the things I've wanted to say, but could never put into words, they did, adding feelings that overwhelm. Hard, tuneful, and acoustic sounds that break the limit of being made by mere instruments, and becoming one raw emotional surge. Another classic cover song, "Good Guys," which, as all their standards, has great lyrics. I wish more bands would take time in selecting covers you could feel about lyrically, as well as musically. Fuck the good old "Salad Days." We ain't never going back, but we can take this record with us, and have it to inspire us...Thomas

NASTY FACTS "Drive My Car" (JIMBOCO RECORDS / P.O. Box 203 / Ansonia Station, New York, NY 10023)

It's three fifteen in the morning, we go to the printers in six hours, and I have to review **NASTY FACTS**, whose first song "Crazy About You," is a bouncing, but extremely hokey love song, sung an octave higher than anything Michael Jackson would ever attempt? The other side, "Drive My Car," with a mandatory tire squeeling overdub job, is just as silly. I think I found my kid bro a B-day present....Joe

REAGAN YOUTH "Youth for the New Order" 12"ep
 I was really looking forward to the release of their debut vinyl, especially after seeing a great show they did at CBGB's in January, but I must say I'm really disappointed. If you're looking for blistering thrash, you won't be able to find it with the shit-poor production. Also, if you're looking for "freedom and liberation," you won't find it in this hodge podge of cliched slogans that make up the lyrics and **Cross**-style fold out poster. Yawn.....Brady

I (love) PAMONA compilation (This is a Fartblossom Enterprize tape and is available for \$4.00 [ppd] payable to Bob Durkee / P.O. Box 818 / Pomona, Ca. 91769)

Philly Hardcore starts things off. Bill Tuck's screaming has to be heard to be a... ah, well, it's amazing. I thought they were a hardcore band, but their sound seems more experimental. I guess you just have the Dough Boys left after you take the hardcore out. The fact that "Hey Bob What's Up?" is already an underground classic in the region is reason enough to figure out where in the hack Pomona is located. Terminal Fun play some different music. One of the instruments they list is a toaster. Boy do they have the "Excuses." Derilium Tremens' "Tunnel Song" sounds like a large scale attack on a flock of birds with glass bottles in a windy tunnel. B.K.K., named after a toxic waste dump, play distorted punk rock, not trash, and not bad either. How could any band go wrong with Ronald Reagan singing about the effects of hazardous wastes? WCKR SPGT play some experimental noise, but not for me, though. Flesh Weapon do a pop punk like joke song. It's not bad, but not too exciting either. Insulin Reaction have a Joy Division type of assault here with some catchy choruses. Side two begins with White 'n' Hair. No, not a biker gang. With the names of band members like this, they win me over hands down: Mike Torture (singer), sounds pretty mean to me, Helen Back--get it, Wayne Kerr, Wattie's favorite thunder machine rider, even SSD's long lost Axe Man, Howie Rock, is part of the line up. I wonder what ever happened to the Moroccan player, Joe Slap Happy Henderson? Their very own metal maniac, Mike Torture, kick's things off with "S.T.U.D." "Fuck Reagan" is their other glorious little ditty directed at all the punk trends. In this song they attempt to mow 'em all down by scorching, grinding, and burning a path right through them. Brave New World's post punk cut, "3 Days After Liberation," is one of my favorites on the tape and reminds me of some of the best Poison Girls' songs. State Jail sounds as if they have potential, but with the bad recording, it's hard to tell. Painful Rectal Itch provide three jokes. Their name and two semi-funny songs. Supposition plays some fast punk rock with some heavy bass parts and a fuzzed out guitar sound. The vocals and the lyrics aren't up to the level of the

music, but still they aren't bad. No Sympaty's guitar here is also distorted, sounding like static on a bad phone connection. Unwaste are real slow then real fast. When fast, the drummer can't keep up. The vocals are hard to hear, and on top of that, it's an awful recording. Bad Dispay of Talent put on a boring display of noise and complaining. Justice League, one of the oldest and most established bands on the tape, shows tons of potential through a tight guitar oriented sound, despite a less than perfect recording job. They do a song called (Not a) "D.C. Clone," to the Minor Threat version of "Steppin' Stone." I'm not sure what conclusion to draw from that. Also included is a song about Pomona and one about unity called, "I'm in love with an idea." There you have it, Pomona in a nut shell.....by Thomas

ZIMBO CHIMPS "Zimbo Chimps" (Budget Ranch / Box 242 / Pomona, Ca. 91769)

This is but the first in a series of great releases from those adventurous entrepreneurs at the "Buget Ranch." "INCA Vacation" takes you on a "what I did this Summer" adventure through the back roads of Peru. My senses were delighted by the thoughtful in-sights of the ancient customs. "I went to a little resturant they had lots of meat hanging out in the open, with a lot of flies and stuff, but they don't eat much." After about five minutes of this, one can envision why most of us stayed home for the Olympics. If high adventure is what you desire, the Zimbo Chimps make for the most affirmative listening since the sound track of "Jungle Book."--Steve

WORLD CLASS PUNK "27 Bands / 25 Countries" (Available from Roir-See Garage Sale review for address)

I would rank this second only to the Maximum Rock'n'Roll record as the best international compilation. The problem with most of them is that they invariably degenerate, into song after song, of tuneless thrash that go in one ear and out the other, making a Mongolian band sound, just like one from the Inner Congo. Fortunately, there are many different styles here, from the broad "punk" spectrum (Denmark's Sort Sol offers the best, with guest vocalist Lydia Lunch) and many bands from countries never before represented, like Columbia and Hungary. So, pick this up if you like to keep up on the international scene....by Brady

TAPES

HALF LIFE "What's Right" (\$4.00 ppd to: Mind Cure / POB 7558 / Pittsburgh, PA 15213)
Musically I am slightly disappointed with Half Life's thrash numbers. Unfortunately, they let their lead guitarist live out his rock 'n' roll fantasies at every break. However, I must admit that I like some of their slower material. The addition of the second guitarist gives them a melodic touch. While I am on the subject of originality, I must complement Half Life for successfully blending "positive" lyrics into their original inspired tunes, forming a unique combination. I hope to hear more from my Pittsburgh homeboys in the future.....Joe

HALF LIFE

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ROACH MOTEL "What the Hell, It's Roach Motel"
(For info write to: Destroy Records / P.O.
Box 4927 / Ft. Lauderdale, FL. 33338)

I don't know why I find Roach Motel so likeable. Not one aspect of the band is outstanding, but it all works together. Bob has a marvoulous lack of voice that can begin to crack at just the right moments. All the songs are garage/punk rock with a slightly sped up pace and a few variations in style, like the almost circus beat of "Brooke Shields." With titles like "What If Your Mom Liked Drugs?," "I Wanna Keep My Gun," and "Frenzy," there's no shortage of energy and wit...Thomas

SLAYER "Live Undead" 12" e.p. (Metalblade)

Hmmmm... I don't know about this one. There are three poorly recorded live tunes that are almost obliterated by crowd noise and chants of "Slayer! Slayer!" On the B-side are two studio cuts from their "Haunting the Chapel" e.p. and not one from the "Show No Mercy" lp. These are the same versions, too. Yes, this is a picture disc and the live side does give you the feel of intense mania that goes on at a show, but an \$8.98 list price? Say no to this one and save your money until Slayer comes to your town....Brady

SOILENT GRUN "Die Fleisch" e.p. (Sasquatch Mail Order / Eisenacherstr 73 / 1000 Berlin 62)

This record is simultaneously horrible, God-like, funny, and confusing as hell! What is this? There are four songs that run together, connected by drunk Germans mumbling. One song is polka-thrash, one is flamenco-thrash, one is New Orleans jazz-thrash, and one is just awful early punk. All of these feature someone squawking in German along with it. I think they're yelling "Sodomy" in the last song. File this one under "brain damage-rock."-----Brady

SWANS "12" EP (Homestead Records)

I liken this to the British equivalent of Black Flag's slow "Pain & Misery" tunes without the lead guitar, and with more of the typically British bombastic and didactic ultra-seriousness. There is little to distinguish the four songs on this from each other. All are incredibly slow expressions of noise and hate-glorification. Definately don't put this on at a party because this is one of the scariest musical rides you can ever take.....Brady

THIRD STAGE ALERT "12" ep (Metalblade)

Another wimp ass pop metal record! I don't see how metal monsters like Celtic Frost could stand to be on the same label as shitty Night Ranger wannabees! They should take one of their meat cleavers, they're always pictured with, and chop this fucking wimpy band into mincemeat! This record makes me puke. It Sucks! Kill the posers!---Brady

THE TRUTH "The Truth" (Video-Studio's, Inc. / P.O. Box 2544 / Baton Rouge, LA 70824)

With a name like the "Truth," I was expecting pretentious music from pretentious people--however I'm pleasantly surprised. From their sleazy lounge sound on "Monday Night," to "Doin' Nothin'," a definate teen anthem if I have ever heard one. Their other tunes are also of merit, making me want to crazy glue this record to my turn table except then, I would never get to the B side...Joe

OFFBEATS "I Can See Your House From Here" 7"e.p. (Copies are \$2.50 PPD. to OOPS!/ST. VALENTINE Records / P.O. Box 93747, Cleveland, Ohio 44101-6747)

Some early sounding pop/punk, L.A. style, is what appears on these tracks. Their songs are very enjoyable, especially the faster "Sad." Very respectable e.p., and I'd get it if I were you.....Thomas

ONE PLUS TWO "The Ivy Room" (Homestead Records)

More Southern guitar rock here, ala R.E.M. "Yeah, this is pretty swell," but I've heard too much of this lately. I can't take being mellow for too long. If you need a break from Slayer, check it out....Thomas

WHAT THE HELL,

ROACH
MOTEL

VARIANT CAUSE "Complete details / Marathon Man" single (K.O.T. Records / P.O. Box 85781 / Seattle, Wa 98145-1731)

Side A comes off as a wimpy, grade B version of the Three O' Clock, which is not saying much. On the second side, they try for a more tribal approach, but they still have the same flaws which incurred my full on wrath in the first place. Sorry guys, better luck next time, but I like your record cover though...Joe

WHITE PIGS "Evil Stocks the Innocent" live e.p. (The e.p. is \$2.50 ppd. to: T.W.P. / POB 18152 / E. Hartford / Ct. 06118)

I'm no big fan of this band, but I do admit they've improved a lot here, even with a live recording. Their thrashin' metal sound is complimented by the singer's chewing & gargling of meat, as he sings the Saton worshiping lyrics in an echo chamber. Maybe you will get a chuckle from those lines about the devil, but I get tired of them fast. The best thing about this is the colored vinyl....Thomas

ZNO WHITE "Kick 'em When They're Down" e.p. (EMA/Polydisc Records, marketed by Enigma)

Although I know this is a trivial matter, I am really confused about the sexual make-up of Zno White, simply because none of the bands members are pictured, or even listed anywhere on their record. The band's name itself gives evidence towards an all female composition because no self-respecting male metal maniac would rage with a band named after a sissy fairy tale, even if their logo were sufficiently metallicized with tricky spelling, riveting on each chrome letter, and, of course a few umlauts thrown in for good measure, as in the case of Zno White. However, I know for sure, that the singer, whoes squeaky squawky vocals make her sound like the Cindy Lauper of the headbanging set, is definately of the female persuasion. Also, I do hear a lot of high pitched back up vocals. However, you can never tell with these bands. Musically, Zno White is nothing more than metal with fairly simplistic chord progressions, which often reaches thrash speed. The drumming is mixed way into the foreground, unless its time for the mandatory guitar solos, which are not nearly frantic enough for my tastes. The lyrics are as cliched as the record's skull and crossbones cover. A definete disappointment, unless you are really into this year's variation of the typical teen anthems....by Joe Henderson

7" & E.P.'s

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CHRONIC SUBMISSION "Empty Heads/Poison Darts"
(Available for \$4.00 ppd to Morgan: 187
Neville Park / Toronto, Ontario / M4E 3P7
Canada)

With the increasing number of demo cassettes we're getting and the fact that most of them should never have been made, this is quite a slap in the face. This Toronto band pulls off some great tuneful hardcore ditties with lots of unique guitar solos screaming everywhere. The style is nothing new, but the energy and musicianship makes this a must for hardcore fans. The production is even up to album standards (Well, Mystic album standards at least). Although there is no lyric sheet, it sounds like the usual stuff being screamed out by a top-notch vocalist. Look for this one, dudes!!-----Brady

GARGAGE SALE "Nineteen Wild and Savage bands"
(Available from Reachout International (ROIR) for \$8.00 + \$1.25 postage: Suite 725 / 611 Broadway, Ny 10012)

This is our first official ROIR tape under review, and judging by Garage Sale this might be a beneficial relationship. Although I was only a mere tot in the Summer of '66 the seed was planted. I learned early that the garage had more uses than just parking your '61 Rambler American and storing power tools. What brewed out of the suburbs all those years ago is given new life in fine distorted fashion. Nineteen bands, from every city that can take pride in tract housing, are assembled together by a common need to create a freaking load of white noise. From Wolfgang, the band with cool names, to the Mosquitos, the fuzz, the echo, and the wah-wah, are hot and heavy enough to make Mr. Vox and Mr. Rickenbacher proud...Steve Alper

GLEN HEADS "Glen Heads" (Available for \$3.00 ppd payable to Jeff Earing: C/O Unsound Music [see Insanity Defense for address])

The Glen Heads are basically a solo effort by the "Head Head," Tom Gerardi, who besides playing the various instruments, ranging from an African Impala skin drum to a ray gun, actually engineered this product. Musically this reminds me of the Texas band, Cultureside, except on a more extreme level. Tom describes his sound as "spaced-out, sci-fi, outrageous acid rock from the edge of reality." However, the word "garbage" comes to my mind. Although "Rhumba With Me" can capture my attention for a few seconds, most of the other tunes, which sound like a nightmare set in a video arcade, leave me asking, "Why?" Don't hold your breath for a Glen Heads world tour. I doubt if their outer space supermarket music is recreatable in a live setting--perhaps for the best....Joe

PHANTOM TOLLBOOTH "Phantom Tollbooth" (The price is \$1.50 for three long songs to Jon Coats: 1 Vernon St. Plainview, N.Y. 11803)

Weird stuff. A little noise, a little studio effects, and a lot of jammin' Minutemen-style punk-funk. Definitely promising, but better production is necessary for this type of style...Brady

LEEWAY "Demo Tape" (For info write: Leeway H.Q. / 33-03 143rd st. / Flushing, N.Y. 11354)

Two things about this four song offering that I want: better production (vocals are too low) and more songs! This is really fine metallic semi-thrash that's tight and guaranteed to get the juices pumping. This is stuff that Kraut could pull off if they didn't opt for polished (glossed over) production. The singer reminds me of Vic Bondi from Articles of Faith. Someone, please put their record out!---by Brady

It took years to perfect this

THE BROOD "Demo Cassette" (I think it cost \$2.00 for info write to: P.O. Box 34871 / L.A., CA 90034)

This four song demo tape was originally to be released as a seven incher, so the production quality is very high. In fact, it's way too polished for my taste. The Brood come off sounding like Reo Spudwagon or one of those lame bands. Musical power is abandoned in search for main stream rock 'n roll mediocrity. This is too bad because with the musical talent behind the band, they could achieve a wonderfully tight driving onslaught of power. I am heart broken...Joe

GODFODDER Cassette Compilation (Available from Systematic or you can get it directly from them for \$3.00 post paid: to Anatol Sucher / P.O. Box 8045 / Santa Cruz, CA 95061-8045)

This tape has nineteen bands and thirty songs. They range from political dirges, to hardcore, to almost art. Juvenile Thruth, who I've mentioned before, have two songs off their demo tape, and it's nice to hear 'em again. Homo Picnic have a few sonic blasts. Box O' Laffs have a new youth anthem with the mellow sounds of "Ice Cream Everyday." It could be a philosophy to live by. The humor continues on "Where the Hell is Bill?", by Camper Van Beethoven. How about band names like Drizzling Idiots, Dead Milkmen, or the Non Dairy Screamers? Not to be outdone, Public Enema do a rousing "I Hate the Beach." The French are From Hell, spare no expense doing Gorilla Boss. They're kind of comparable to the Zimbo Chimps--story telling songs, you know. Definitely enough worthwhile stuff to check out here...Thomas

MORAL CRUX (AVAILABLE FOR \$2.50 FROM: JAMES FARRIS / 48 "E" ST. S.W. / EPHRAIA, WA. 98823)

This is a good debut tape from Moral Crux, who play fast punk rock with metal influences clearly showing. The singers' voice has that desperate whiney drawl that punk has popularized. "Yellow Rain" reminds me of the Dead Kennedy's "Chemical Warfare" in music as well as lyrics. "Louie Louie" is a bit of a disappointment. Their own songs are much better thought out and executed...Thomas

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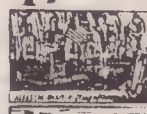
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Tapes

ASBESTOS ROCKPYLE "Festival of Fun, Volume One" (Available for \$2.00 payable to Anatol Sucher: From Warpt Records West / POB 8045 / Santa Cruz, Ca. 95061-8045)

The A.R. druggies are at it again with their most minimalist stuff to date. If you've ever heard 'em before, you know this must be pretty damn minimal. We're talking mellow guitar strumming or a simple rhythm machine beat. Musically, this is acutely insignificant, but it's the humor and twisted philosophy of tunes, like "Save the Wales," "I'm your Pilot," and a fresh attack on conveyor-belt music in, "Do you Feel Abused," that make this tape enjoyable, as usual. For two bucks this is quite a buy, so send it off....Brady

STATE OF



CONFUSION

STATE OF CONFUSION "S.O.C." (It's \$3.00 ppd (cash I think) to S.O.C. 2601 Ellis / Boise, Id. 83702)

These boys remind me of C.O.C. a lot. They have an ultra-thrash speed gear, and others that are slower with that thick distorted metallic approach. I really like their popcorn drumming and bass playing as well. The writing fits very nicely, therefore the tunes stick in your head. They definitely have got a sound that's their own, yet the songs are different enough so that they don't get repetitive. They're not just another thrash and metal band, so you might want to listen to 'em for yourself....Thomas

TESTUBE "Cassettezine B Vol 4 #3 / and Testube 7" Flexi comp. (For info write: POB 89 / Bascom, OH / 44809)

A small booklet comes with this compilation that features a wide range of music, but no thrash. **Suspect Device** plays a cool song with punky/rock overtones. Lots of interesting music is made here with different electronic gear--from quirky pop to background noise that goes along with talking parts of nuclear war movies. Not all this is good, but the majority is. If only we could get this on the juke box at our favorite Fatburgers to top off the late night, after the show, last leg of the Triple Threat, life might be complete.....Thomas

PUBLIC HUMILIATION "1242 / GOONERSIZE" (Send \$1.00 for either or two for tapes: Goon / 3523 E. Ruth Pl., Orange, Ca. 92669)

I have been asked to give an intelligent review of this band's second tape, but intelligent and Public Humiliation are contradictory. Definately garage, definately good garage, and definately GOONY! Much better live, but the tape with songs like "Ragg Mopp," "Nina Blackwood Hose-up," and "Illegal Taco" really tell a story. they lose money by selling their tapes for a buck each, so help 'em lose money and get their tape. It's well worth a buck and stamps. GOONA GOONA HEY!-----Grody

STARS VOMIT COFFEE SHOP (For a copy send \$4 payable to: Frank Kogan / 223 Mott St., #15 / New York, N.Y. 10012)

This cohesion of tonality may not be Alice's restaurant, but the Stars Vomit Coffee Shop serves up some fine selections of east village folk. You may not want to leave a tip but the service ain't bad...Toby

TAPES

TAPES

TAPES

TAPES

TAPES

BLOODSPORT "Hitting the Wall" (for info write: Bloodsport / 2451 N. Halsted / Chicago, Il. 60614)

Possessing a lot of the excellent post punk qualities of the **Effigies**, **Bloodsport** have a style of their own. Being a tiny bit more poppy, **Bloodsport** still have a heavy sound and lots of bite along with more variations in their music. In fact, I can't think of anything bad about this band, but with only six of these well written tunes, I could use a few more.....by Thomas

SUDDEN IMPACT "Freaked Out" (For info Write: 3 Stuart Ave. / Willowdale, ONT. / Canada M2N 1A9)

These guys have a winner. Fast songs, with a hint of metal, as the guitar goes whizzing by. The music is well constructed with lots of variations in pace & style. The subjects they write about are pointed and well written, especially "New Song," "Cat's Life," and "Drunk Driving." These songs are well thought out, even if they're "not a straight edge band."-----Thomas

SATAN'S CHEERLEADERS "Bark Twice For Freedom" (Available for \$3.00 ppd. payable to Jeff Earing: C/O Unsound Music [see Insanity Defense for address])

It takes a special sort of person to like garage-production homemade tapes of sloppy thrash. If you are a special person, then look for this one because it's got interesting creative lyrics and an overabundance of spunky appeal. Also there is freaky, Rudimentary Peni type artwork on the lyric sheet.....Brady

VOTE NO in 85 (This Comp. sells for \$4.00 PPD: Mothers Compilations / POB 678 / Randolph, Ma. 02368)

When I first got this tape I thought "Great," all the new up & coming big bands of the future, just like the Noise/Version Sound compilation tapes of the past. On those old comps. they had early Minutemen, Void, **Articles of Faith** and many other good bands that didn't make it really big, like Double O. Unfortunately I don't think these bands show nearly the amount of talent that was present on those tapes. "Average" is the word that tends to pop up. Having said this, I must also add that there are some worth while cuts which make this hardcore tape one to get if you're in love with thrash.

Six out of the ten bands have better than average songs. **Active Ingredients** start off things with three tunes that stick out because of the vocal style. The Unexpected, **Homo Picnic**, and **White Pigs** all have some tunes with merit. **Urbicide's** distorted songs are all good & fast. **Physchos'** first and best song is with an old singer who sounds like Vic Bondi, of **Articles of Faith**, and it's a real burner. The rest of the bands range from average to poor. The most boring being the only English band, **Deformed**, who, at least in my eyes, typify what's wrong with British punk today. On the whole, the tape is put together well with band info. I hope and look forward to future compilations that feature some more promising talent....Thomas

END PRODUCT "Fun On the Day After" (For info write: "From Nowhere" c/o Chris Miller / 15 Sycamore Rd. / Mahopac N.Y. 10541)

This band used a hi-tech, recording method that has been recently developed in Japan, called the "Stick the tape recorder in the middle of the room and cross your fingers" procedure. Oh, you've heard of it? What I can make out, is one side of messy thrashing with some distinct riffs popping up here or there. The other side consists of people talking at the same time about what straight edge, vegetarianism, and punk rock means to them. This isn't really bad, but I don't see myself playing it again within the next three months or so.....by Brady

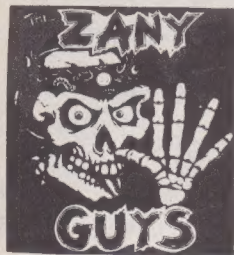
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VOCALS
KEITH MORRIS

DRUMS
KEITH CLARK

GUITAR
GREG HETSON

BASS
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ID: What's tha
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sells drugs, S
Saturday night
younger daughter
to school and g
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what they want
They want the s
the daughter to
cheerleader. I
up that they can
ID: Has your a
any songs?
Keith M: No.
much as possible
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the (back) brace
Keith M: I h
another five mo
for disability,
totally broke.

ID: You had a jo
Keith M: Sellin
majority of the
all physical typ
now.
ID: Did you sue
Keith M: For wh
hell that we rais
have problems wit
things? I could
the city but the
for us (punks?).
anyways.
ID: What ever ha
Keith M: Roger,
in Reno. He's
Well, he's not s
to. He's giving
ID: For donation
Keith M: Yeah.
ID: So, he didn
you didn't want t
Keith M: We didn
Greg: He quit,
back. We said,
because you qui
that. Any of yo
members, because
other day, if you
to be able to com
Keith M: Also,
Rolling Stone mov
that he wanted to
I mean, Keith Ri
imitate the guy
anyways. Well, he
ID: How long ha
band?
Keith M: About e
ID: Was he in any
Keith M: He was
which is not the M
Coast or from San
Greg: (The one)